

AUGUST 16, 1952

# MOTION PICTURE HERALD

*“Suit Threatens Our  
Existence,” Skouras  
Tells Government  
and Film Industry*

PRODUCT DIGEST SPECIAL  
SHORT SUBJECTS CHART

**REVIEWS** (In Product Digest): THE HAPPY TIME, THE DEVIL MAKES THREE, KID FROM BROOKLYN  
GUN

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# HOW BIG IS



## THE SHOW THAT'S BRINGING BIGGER SETS ALL-TIME RECORDS

Press-Time!

First 11 Days,  
Cleveland, Houston,  
San Francisco,  
Atlanta,  
Evansville  
make  
box-office  
history!



**43%**  
**BIGGER**  
Than  
**"SHOW  
BOAT"**

**40%**  
**BIGGER**  
Than  
**"BATTLE-  
GROUND"**



M-G-M presents Sir Walter Scott's  
Famed Novel "IVANHOE"  
starring ROBERT TAYLOR  
ELIZABETH TAYLOR • JOAN  
FONTAINE • GEORGE  
SANDERS • EMLYN WILLIAMS  
Color by Technicolor • Screen  
Play by Noel Langley • Adaptation  
by Aeneas MacKenzie • Directed  
by Richard Thorpe • Produced  
by Pandro S. Berman



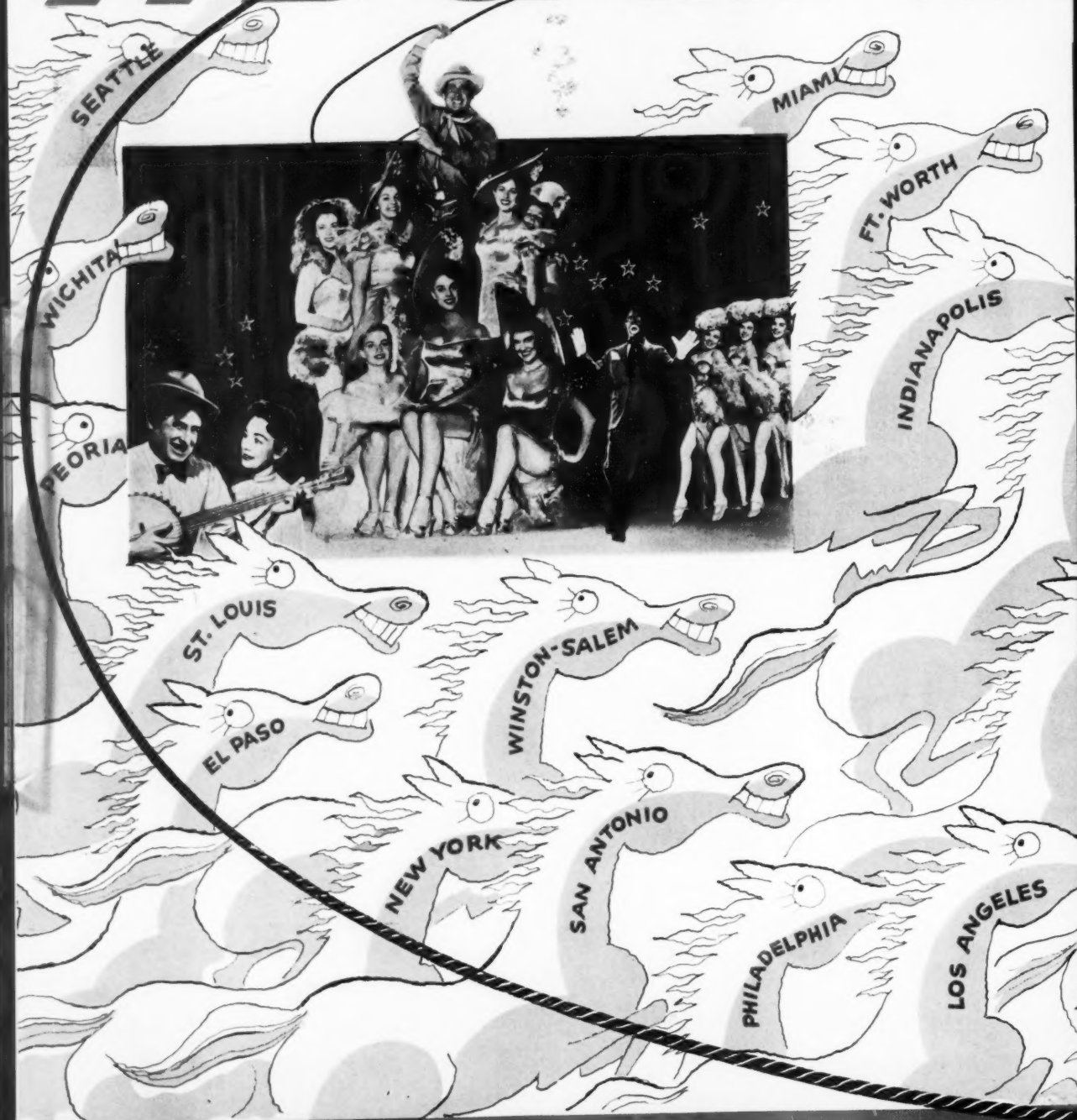
# CROWDS BACK TO THE MOVIES! FROM COAST-TO-COAST!

**13%**  
**BIGGER**  
in Paid  
Admissions  
than  
**"QUO  
VADIS"**

**47%**  
**BIGGER**  
Than  
**"AN  
AMERICAN  
IN PARIS"**

**BIGGEST**  
First 11 days (*non-holiday*)  
in history of  
**MUSIC HALL**  
Biggest 2nd Sunday  
of any M-G-M  
Picture, 12-year  
M-G-M attendance  
record!

# It's a star



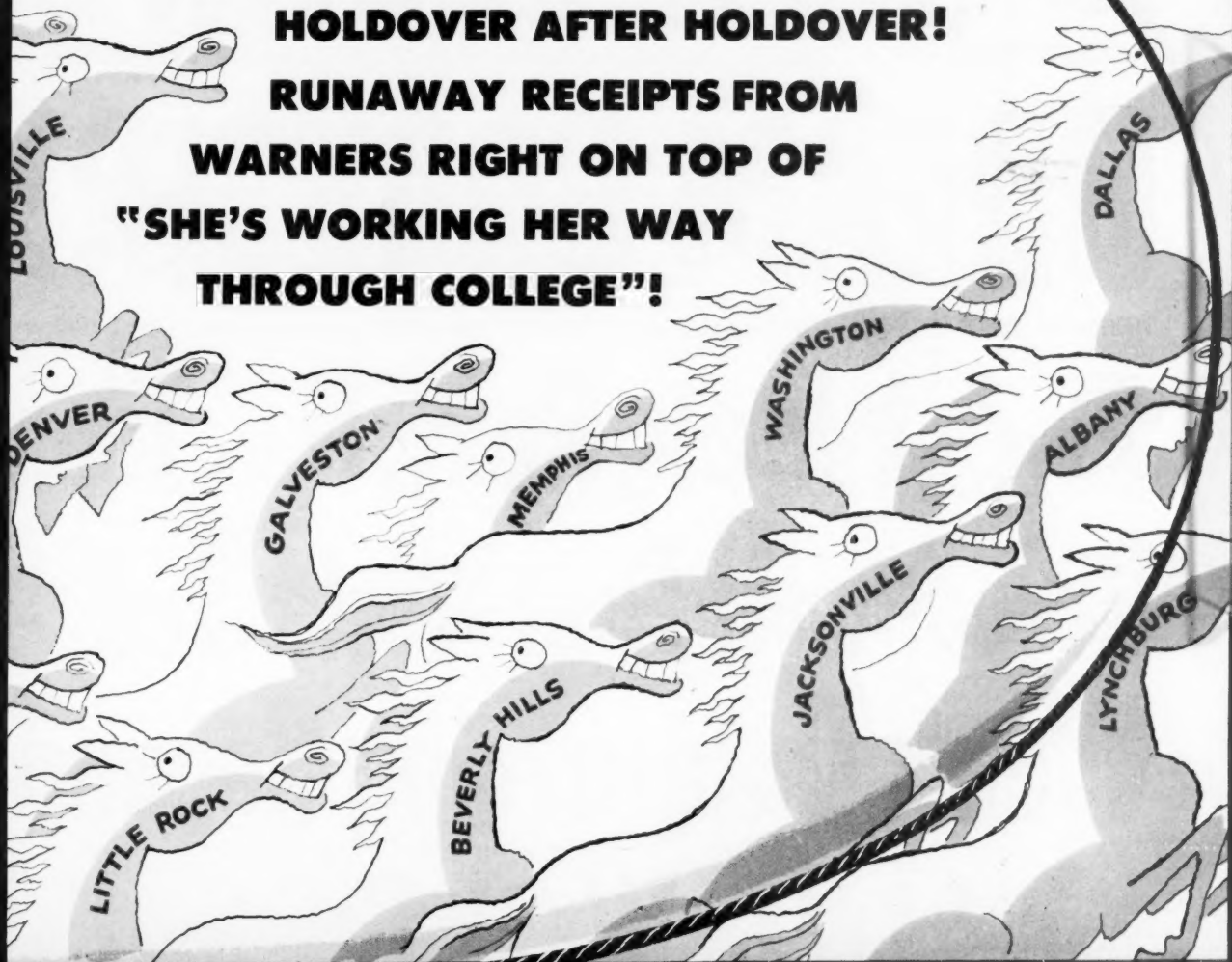
## THE STORY OF WILL ROGERS

COLOR BY  
*Technicolor*



# mpede!

**THE HAPPY NEWS  
POURS IN AND SHOWMEN  
REJOICE! DATE AFTER DATE AFTER  
DATE SETS HOLDOVER AFTER  
HOLDOVER AFTER HOLDOVER!  
RUNAWAY RECEIPTS FROM  
WARNERS RIGHT ON TOP OF  
"SHE'S WORKING HER WAY  
THROUGH COLLEGE"!**







STARRING **WILL ROGERS, JR.** AND **JANE WYMAN**  
as his father as her mother

WITH CARL BENTON REID · EVE MILLER · JAMES GLEASON · SLIM PICKENS · NORM BEERY, JR.  
MARY WICKES · STEVE BRODIE · PINKY TOMLIN AND **EDDIE CANTOR** AS HIMSELF  
SCREEN PLAY BY FRANK DAVIS AND STANLEY ROBERTS BASED ON THE SATURDAY EVENING POST STORY,  
"WIDE GLEN'S BOY" BY MRS. WILL ROGERS ORIGINAL MUSIC BY VICTOR YOUNG  
PRODUCED BY ROBERT ARTHUR DIRECTED BY **MICHAEL CURTIZ**



# "DREAMBOAT IS THE INDUSTRY'S DREAM GROSSER!"

2nd  Week, Roxy, N.Y. Tops  
Sensational First Week! 3rd   
Week Outgrossing Second  
Week! 4th  Week Coming Up!

THERE'S NO BUSINESS LIKE  20<sup>th</sup> BUSINESS!  
CENTURY-FOX

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 188, No. 7

August 16, 1952



## So Goes Texas

THE motion picture industry in Texas, united under the banner of Texas COMPO, has been providing a striking example of effective operation in opposition to the Government's films-for-television suit. Through the inspired leadership of Mr. Robert J. O'Donnell and Colonel H. A. Cole, representatives of the State's some 1500 theatres and all the distributing organizations have gone to work. They intend to win.

As Mr. O'Donnell expressed it, "We will carry on—and I am sure we can eventually win out." That is the kind of confidence that is reassuring. It is not based on blind hope or wishful thinking. Rather it is grounded on the trust that a good job, well done for a just cause, will prevail.

What has made the Texas COMPO campaign doubly outstanding is that, relatively speaking, up to now so little has been done elsewhere. Beyond the strong statement from Mr. Spyros Skouras this week, Mr. Abram F. Myers has issued two stirring statements and the various Allied regional units have forwarded protests to the Department of Justice. Other exhibitor organizations also have taken similar action. At the request of Mr. Mitchell Wolfson, TOA president, officials of the Department of Justice met August 13 with TOA representatives and other exhibitor spokesmen to discuss the case. However, outside Texas there has been no unified all-industry approach.

THE fact that COMPO itself has remained silent on this issue is shocking. No public statement was issued by COMPO because spokesmen of one or more of the constituent organizations were not in favor of such action. This is another example of how COMPO's rule of unanimity before action is stifling. In a matter so vital to the whole industry's future as the Government suit action by COMPO was imperative.

The two prime purposes for which COMPO was formed were 1) to enhance the industry's public relations position and 2) to fight discriminatory attacks. The films-for-television suit cries out for action on both counts. It is most discriminatory against the welfare of the industry. The Department of Justice's propaganda attack is as serious a public relations threat as the industry has encountered. The Government of the United States is charging that the distributors in cooperation, or rather conspiracy, with some exhibitors have unlawfully kept films off television and certain kinds of 16mm competition. The public is being asked to believe that the industry has been breaking the law by not turning over films for their enjoyment on home TV.

The continued silence on the part of the majority of the distributor defendants in the case must be inter-

preted to mean that the lawyers' counsel against carrying the industry's case to the public has prevailed, at least thus far. What gives the lawyers confidence that they can win this anti-trust suit, unaided, in the face of the over-all record in the past is hard to understand. Certainly the suit is unfair and discriminatory but there is no such thing as a sure victory in a court of law. As Jack Dempsey has been quoted, "An opponent is dangerous as long as he is in the same ring with you." It is unwise to rely on fighting the films-for-television suit only in the legal ring.

\* \* \* \* \*

Let it not be thought that the Department of Justice is inactive. Exhibitors who write in complaint receive a reply which indicates the Department's court strategy—the suit, it is said, is not aimed at putting theatres out of business, only in correcting abuses. Even more important is the fact that the Department of Justice is sensitive to the newspaper criticism of its action and has been taking steps to inform the critics of its position. In one case publication by a newspaper of an article in favor of the industry's side of the case was followed immediately by a call from the local office of the Justice Department with a request for an opportunity to explain the Government's stand.

\* \* \* \* \*

Half in jest Mr. Rotus Harvey, former head of Western Theatre Owners and a great supporter of industry causes, remarked several months ago, "Let's move the headquarters of COMPO to Texas." Actions thus far against The Suit indicate that Mr. Harvey had a point.

■ ■ ■

## Arbitration Barometer

ANY scientific measurement of the progress of the project for the establishment of an arbitration system would rise and fall much like a barometer. That is natural because when the talks go harmoniously as they did recently a certain sense of exaggerated optimism is born. On the other hand when basic difficulties arise, as they did in the Spring and again early in July, they seem insurmountable. That breeds pessimism.

Although many problems remain, the forecast now is for clear weather. The Committee of Ten formed to break the impasse reached by the Arbitration Conference has reached "an agreement in principle" to the extent that a sub-committee of four lawyers has been entrusted with reducing the accord to writing. Then the document will go to the whole Arbitration Conference. If approved, it must, of course be ratified by the various exhibitor organizations concerned and formally by the distributors. After that, Department of Justice and Federal Court blessing would be sought.

# Letters to the Herald

## Shout to the World

TO THE EDITOR:

It is beyond the understanding of the average midwesterner why any citizen should not be proud to shout to the world. We suspect anyone who is so jealous of his rights that he refuses to announce to the world whether he is patriotic or subversive. The people in Hollywood should make it clear without any reservations where they stand. The disinterested patron just marks them all off as a bad job because of the few.

Never has the public's curiosity about pictures and personalities been so low.—*A. A. RENFRO, Omaha, Neb.*

## Government Control

TO THE EDITOR:

The motion picture industry is one of the nation's industrial giants which, although saddled with excessive taxation as a luxury, is as yet unfettered by any direct federal control or censorship, except for restrictions by Court decree on the conduct of business within the theatre industry. Other great industries have already felt the inroads of federal control, restrictions, and competition, all in the name of public welfare.

The FCC has controlled the television industry from its inception, and has the power to determine who shall and who shall not be licensed to operate in this new industry in the name of public welfare. It also has the power of censorship.

It now seems the Department of Justice looks upon motion pictures, contrary to existing tax law, not as a luxury but as a necessity to the public welfare. Considering the inevitable economic disaster which would befall the motion picture industry should the Department of Justice be upheld, I submit the following and ask, "Is this the Goal?"

The Department of Justice demands unrestricted showing on television and by other free show media of "finer films" after "reasonable clearance" has been granted to complete showings in 35mm theatres, declaring that, under present restrictions imposed by a conspiracy of distributors, television and other "free show" media have available only "outmoded films."

What are "outmoded films?" It has been amply demonstrated, by the re-release of pictures, some as old as ten years or more, to drive-ins and the other legitimate admis-

sion-charging 35mm theatres in general that these films still have great value within the confines of the 35mm theatre industry—some of them producing greater revenue than when originally released. Additional revenue is derived from distribution of 16mm prints to any outlet that does not interfere with the original market for which the pictures were produced. For these 16mm outlets pictures remain on availability lists as long as there is demand for them.

In view of these facts, who can determine "reasonable clearance"? If such clearance was to be set anywhere less than ten years, it would dry up the market for reissues which the public has demonstrated willingness to pay an admission to see. It would also make it impossible to secure any revenue from the present limited 16mm distribution, as these exhibitors are not going to pay rentals for film if same can be had gratis on television.

The "free showing" on television or through any other media in direct competition to admission-charging theatres of new films produced for theatre exhibition, or even of such "finer films" of older vintage, will seriously detract from boxoffice receipts and would force the closing of many theatres now operating on narrow profit margins. The closing of theatres and reduction in revenue from remaining boxoffices would eventually shrink the industry's dollar supply to a point where these "finer films," which the Department of Justice claims are so wrongfully being withheld from "free showings," could no longer be produced.

At the present time, some of the defendant companies as well as independent producers are making and distributing to the television industry new films. These are produced on budgets based on their earning possibilities within the television industry. Present television facilities reach approximately 60 per cent of the total U. S. population, so even when 100 per cent coverage is accomplished the ability of the television industry to pay, based on the present ratio, seems to preclude the possibility of any "finer films." If the courts agree with the Department of Justice, the ultimate result, based on the immutable laws of economics, will have the theatre industry reduced to the position of producing and exhibiting pictures on a par with productions now produced for television. Therefore, the avowed aim of the Department of Justice will be frustrated and the people again will be deprived of "finer films" except those that are "outmoded."

As justice must be achieved, there ap-

pears to be but one answer—Government subsidy. Is the motion picture so important a medium of molding public opinion that it must be socialized, and a two-and-one-half billion dollar theatre industry sacrificed to achieve this aim? Government subsidy will certainly lead to socialization, as it must be remembered that whoever pays determines the subject matter—the admission-paying public has done so until now.—*G. R. MORTEN, Watseka, Illinois.*

## Sees Smoke Screen

TO THE HERALD:

The action taken by the Department of Justice strikes me as being first a smoke screen action to divert public attention away from the real problems the Attorney General has on his hands.

Millions of people are interested in television programs. Different PTA and other organizations have been alerted to "demanding better entertainment" so the natural and most logical action is to set up the smoke screen and add to the "demand" (supposed public).

Again the "political powers" have more to gain by playing with the radio and television interests. The major part of the U. S. is covered by television. The few small isolated regions mean little in the plan, so a large part of the people in the U. S. will be subjects of "well planned and executed" political pay off.

It is an established fact with the public and the "powers" that theatres are closing and attendance is low. It's a sinking ship in "propaganda" news. So why should the "powers" support or defend the theatre?

I still have enough faith to believe that Congress will see this industry given a fair hearing and a victory. This industry as a whole must have a revival of public interest and obligation, if it is to gain public support, which it must have. In itself it's a small part of the overall public interest, which has great competition in many new and better developed and promoted older interests, so it had better as a whole wake up to a revival of what its great potential is, and not wait and hold back and let "George do it" attitude. Now the chips are down. United unselfish action is needed, otherwise George is going to be buried without honors or recognition. Rip slept for 20 years. It's time to really awake now.—*LEO PETERSON, president, South Dakota Exhibitors' Association, Rapid City, South Dakota.*



# MOTION PICTURE HERALD

August 16, 1952

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► It is anticipated that the guilds and unions will be effective in the campaign against the films-for-television suit. Already the powerful IATSE, in a resolution passed by the 1,200 delegates in its recent Minneapolis convention, is pledged to "take such action as may be necessary" to help the industry's fight against the action started last month by the Department of Justice to force the sale of features to television stations and all 16mm outlets in competition with theatres.

► Quotable Quote: "We don't have to ask our competitors for old and otherwise obsolete films to fill out our screen-time," John Davis, managing-director of the Rank Organization at a showmanship lunch in London.

► Observers are keeping their fingers cross that the drafting committee of lawyers scheduled to meet August 19 will not run into any obstacles in completing the plan of an arbitration system.

► Exhibitors are hoping that the recent upturn in attendance, with the help of strong attractions, can be kept up into the Fall and Winter season. In television areas it is certain that the competition from home TV will be greater when the new show season starts. To balance that distributors feel that quality of product for Fall release is outstanding.

► Look for a drive this autumn for refurbishing of theatres to enhance "house appeal". Coupled with attentions to the physical side, a number of circuits and individual operators are planning expanded showmanship activities to begin right after Labor Day.

► It is estimated that one quarter of the domestic sales of 35mm raw stock negative is used in New York City, largely for television purposes.

► The Telephone Company is not worried about any future trend to the use of filmed TV shows. While television will always need network

facilities for special events that can not be filmed in advance, the telephone service could easily absorb all coaxial cable and micro-wave relay facilities now in operation, being erected or blue-printed. The AT & T has been making great progress in developing inter-city dialing. An automatic long distance phone system would result in much lower rates and consequently much greater use of the facilities. Theoretically, the Telephone Company also would make more money should its cable and micro-wave facilities be used for long distance telephoning rather than TV networks.

► Critics who consider TV the darling of the American public might be urged to make a tally at any convenient newsstand of the number of magazines devoted to motion pictures and film personalities and the number given over to television.

► More and more government officials are making it clear that the ending of the steel strike does not hold out any hope for an early relaxation in theatre construction controls. The strike lasted so long, they say, that the backlog of priority projects is too great. Present thinking is that the industry will be doing well to have a green light by the seasonal construction upswing next spring.

► It becomes apparent that the "grass roots" exhibitor is no longer leaving the fighting of unfair attacks on the industry to the big studio and circuit executives. Most recent example is the case of C. F. Pfister, president of the Independent Theatre Owners of Ohio, who termed the American Legion resolution on alleged Hollywood Communism unfair. Said Mr. Pfister: "The Legion is using Hollywood as a whipping boy to attract attention to its own unwarranted activities, such as the attempt to picket Ohio theatres. The action does not have the support of the rank and file membership".

► The Variety Tent in Toronto has its own special use for copper drippings. The drippings not only go to help Canada's defense effort, but much of it is sold to bring money for the tent's Variety Village for crippled children.

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# This week in pictures



THE FLAG, left, goes to industry good-will ambassador George Murphy, center, from the Texas American Legion, which he addressed last week. With him are General William McCraw, Texas COMPO speakers' director; and Ernest Goens, past Texas Legion commander.



CHARLES CHAPLIN, above, swings into action again, with his latest, "Limelight," which United Artists will release. He is seen in Hollywood as he met the curious men of the press.

THE BIBLE, below, goes to producer Cecil B. DeMille, left, from evangelist Billy Graham. It is a rare edition of the Scofield Bible, and is inscribed: "To Cecil B. DeMille, a prophet in celluloid..."



ACTION AHEAD for the New England Jimmy Fund drive-in theatre committee above: seated, co-chairmen Jim Mahoney and Michael Redstone; standing, Ray Feeley, George Roberts, and Ray Canavan.





THE FANS were there, hundreds of them, to greet Joan Crawford at the Loew's State, New York, playing her producing-starring feature, "Sudden Fear."

SCENE, right, from Darryl F. Zanuck's only personal production for 20th Century-Fox this year, "The Snows of Kilimanjaro," from the Hemingway story. Gregory Peck chats with Ava Gardner over hot cigarettes.



By the Herald

GERARD JOSEPH FEARON, at the left, has been in New York on his way home to Australia. He was in London the past four years representing Hoyt's Theatres. He will have a new assignment.



HERE WE ARE. Little Sherry Jackson, one of the children in Warners' "The Miracle of Our Lady of Fatima" is deposited at New York Airport. She came for the premiere on Broadway, to occur August 21.



By the Herald

THE BREAK, left. ASCAP reenters exhibition by signing its first contract for recorded (chaser) music with Brandt Theatres, left. In array are J. M. Nitzburg, assistant sales manager; Clarence Rubin, N. Y. district manager; Jules Collins, sales manager; Harry Brandt; and Otto Harbach, president.

# "SUIT THREATENS OUR EXISTENCE"-SKOURAS

## 20th-Fox President Lines Up With Exhibitors To Blast U. S. Court Action

"With all the emphasis that I am capable of, I wish to condemn action of the Department of Justice to force our company to sell feature motion pictures to television companies and advertisers. This is a threat to the very existence of the motion picture industry of America."

With these direct words, Spyros P. Skouras, president of Twentieth Century-Fox, this week summed up his company's reaction to the Government 16mm anti-trust suit which aims to force distributors to sell their pictures to television. Loew's and Paramount were the only majors not named in the action which also cited Theatre Owners of America as co-conspirators in an alleged conspiracy to keep films off TV.

"If the Government can force us to sell our finest pictures to television companies and advertisers at a ridiculously small price, this would be practically confiscatory and ruinous," Mr. Skouras declared. "Without product the theatres would close and without the revenue the theatres can afford to pay, the producers no longer would be able to turn out fine attractions. The pre-eminence of American motion pictures would be destroyed."

Twentieth-Fox was the second of the defendants in the anti-trust case to speak out on the issues involved. Earlier, Herbert J. Yates, president of Republic, had countered the Government's charge by declaring that his company was already selling films in most of the television markets.

Exhibitors so far have carried the ball in protesting the Justice Department's move. During the past week, editorial writers on newspapers throughout the nation woke up to the serious implications of the suit and fired broadsides against the Government. Increasingly, these held that the action was politically inspired.

The important and influential *New York Times* carried an editorial, characterizing the suit as "born of fuzzy bureaucratic thinking that clearly flouts economic reality." The paper pointed out that the basic absurdity of the suit was "its assumption that Hollywood not only must accommodate its chief competitor but do so on terms ruinous to itself."

"By the Justice Department's line of reasoning . . . the publisher of a best-selling novel would be obliged to make his property available to a free 'throw-away' pamphlet financed by advertisements of local merchants and accept whatever remuneration the pamphlet's owner could pay. Application

## Text of Skouras Statement

*The following statement by Spyros P. Skouras, president of Twentieth-Century Fox Film Corporation, was made last Tuesday to the company's entire executive personnel. Immediately following the statement, Mr. Skouras left for Hollywood where he will confer with studio management and studio executives.*

WITH all the emphasis that I am capable of, I wish to condemn the action of the Department of Justice to force our company to sell feature motion pictures to television companies and advertisers.

This is a threat to the very existence of the motion picture industry of America.

We must understand the crisis that we and the public face and meet it with deadly earnestness.

The Department of Justice must be persuaded as must every member of the Senate and every member of the House of Representatives, and even the President of the United States himself, that this suit is not in the interest of the American public.

Indeed, it is not in the public interest to endanger the economy of the United States by destroying the theatres which are the heartbeat of every American community and deprive the public of the continuation of the production of American motion pictures as it now knows them. Our Government can spend billions and yet never repair the injury that this will bring to the American economy.

In the public interest and in the interest of common justice, American business men and their employees in every community should join in a rising tide of protest on the ground that this effort to force us to turn over our product to special interests for their selfish purposes, is a threat to every one of them as well as to us.

IF the Government can force us to sell our finest pictures to television companies and advertisers at a ridiculously small price, this would be practically confiscatory and ruinous.

tion of the anti-trust laws must be tempered with a little more horse sense."

Exhibitor agitation against the Department's suit continues. Representatives of Theatre Owners of America and the Metropolitan Motion Picture Theatres Association met with Government officials in Washington at mid-week.

Justice Department spokesmen insisted they neither could nor would drop the suit, but promised to consider exhibitor views on what might constitute "reasonable clearance" between the theatre and television showing of a film. Exhibitors were told the Government realized the consequences of the action

Without product the theatres would close and without the revenue the theatres can afford to pay, the producers no longer would be able to turn out fine attractions. The pre-eminence of American motion pictures would be destroyed.

As the *New York Times* points out editorially:

"By the Justice Department's line of reasoning, in short, the publisher of a best-selling novel would be obligated to make his property available to a free 'throw-away' pamphlet financed by advertisements of local merchants and accept whatever remuneration the pamphlet's owner could pay. Application of the anti-trust laws must be tempered with a little more horse sense."

THE merchants of every community and their employees recognize the importance to them of the community theatre which brings direct benefit to every transportation agency, every tire and gasoline station, every restaurant, every grocery, every drugstore, every novelty shop, every newsstand, every shoe shop, department store, dry goods store and garment shop, and particularly real estate values. Every business organization and every civic institute in every community, as well as the press, the pulpit and the professional men, ought to cry out against this attempt to deaden the core of American life by closing the doors of the American motion picture theatres.

Especially, should the women of America and their organizations help to preserve their time tried right to choose the kind of entertainment their children should see.

It is certainly not in the public interest to

(Continued on page 16)

and that all aspects would be carefully considered.

Earlier, the Motion Picture Theatre Owners of the District of Columbia had asked the Department of Justice to "abandon" the 16mm suit.

Mr. Skouras' statement, issued to the entire executive personnel of 20th-Fox, pointed out the historic importance of the motion picture theatre to every facet of the economic and community life. "The Department of Justice must be persuaded as must every member of the Senate and every member of the House of Representatives, and

(Continued on page 16)



*on the following pages...*

PROBABLY  
THE MOST  
SIGNIFICANT  
STATEMENT  
YOU WILL READ  
THIS YEAR!

Last week I saw the motion  
picture screen achieve new  
heights of greatness ... I saw  
"The Snows of Kilimanjaro"

Rarely does a motion picture comprise, simultaneously, such a wealth of elements that insure stirring, unforgettable entertainment with such unlimited boxoffice potential, among young and old. It has ...

**A Great Title:** Widely known in every land ... conjuring up a vastness of scope, an aura of mystery, the tingle of anticipation.

**A Great Author:** It is based on one of Ernest Hemingway's most celebrated, most compelling masterpieces.

**Great Stars:** Gregory Peck, Susan Hayward and Ava Gardner—supported by Hildegard Neff, Leo G. Carroll, Torin Thatcher, Ava Norring, Helene Stanley and Vicente Gomez.

**A Great Producer:** It has been personally produced by Darryl F. Zanuck, who gave you such outstanding entertainments as "David and Bathsheba," "All About Eve," "12 O'Clock High," "Gentleman's Agreement" and "Pinky."

**A Great Director:** It has been directed by Henry King, who brought you "David and Bathsheba," "Song of Bernadette" and "12 O'Clock High."

**A Great Photographer:** Filmed in heretofore unenvisioned splendors of Technicolor by three-time Academy Award winner Leon Shamroy, who photographed "David and Bathsheba," "Cheaper By The Dozen," "Wilson" and "Leave Her To Heaven."

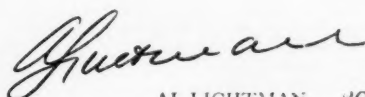
**A Great Campaign:** The most extensive, most penetrating advertising, publicity and exploitation campaign in our company's history.

It moves across the world on the broadest of canvases from Africa to France and Spain and to the Wisconsin of America's Middle West—from the heady wine and tender hours of Parisian nights to hippopotami-teeming waters of the throbbing jungle. It has unrivalled scenery and the spectacular excitement of the bull-ring in Madrid. It has a hyena that produces the greatest animal thrill ever filmed. It excites with the menace of the lion and the vulture—and the furious charge of the rhinoceros.

**"The Snows of Kilimanjaro"** is the greatest love story I have ever seen — and in my opinion the finest motion picture our company has ever produced.

It will be available for pre-release engagements in a number of selected theatres in a limited number of large cities beginning early in October, following its World Premiere Presentation at the Rivoli Theatre, New York, on September 18th. The tremendous exploitation penetration accruing from these pre-release engagements will give **"The Snows of Kilimanjaro"** word-of-mouth publicity seldom before attained by any motion picture.

Very soon, we will announce trade showings. I urge every exhibitor to be sure to attend.



AL LICHTMAN . . . 20th Century-Fox

# Text of Skouras Statement

(Continued from page 12)

destroy the theatres and thereby wreck a business which, throughout the years, has responded instantly to every call of our government for help, without recompense, in the emergencies of war and peace.

It is not in the public interest for our Government, which represents the world's hope of freedom, to close a channel of communication historically noted for promoting the democratic way of life throughout the world and acquainting the world with American progress.

It is not in the public interest to harass and threaten an industry, which has signally promoted the public welfare, instead of encouraging and cherishing it as an instrument of freedom.

We must point out to our Government that this medium of communication is so valuable to democracy throughout the world that Hitler, Mussolini, and Stalin banned American motion pictures because they feared them. Yet our own Government would risk the destruction of this instrument.

**T**HE guilds and unions of Hollywood, representing the actors, writers and directors and other crafts, in their own interest and in the public interest should have a full appreciation of the danger this action has brought upon us.

They, too, by their thorough understanding of this crisis should demonstrate that they have the vision to cooperate for their own ultimate benefit just as they did in the infancy of the motion picture and radio industries.

If the motion picture theatres are destroyed, the guilds will suffer more than any other group in the industry, because the principal income of their members comes from the theatres, which are the life stream

of the motion picture industry. The present level of income cannot be maintained by the advertising medium of television.

It is economically impossible for the advertisers to meet the huge grosses the motion pictures attain in the theatres in America. The Government's action would be ruinous to the exhibitors and in turn would be destructive to an industry which must and does employ the greatest creative and artistic talent in the world in order to satisfy the public's demand for this superior theatre entertainment.

For Twentieth Century-Fox and my associates, I pledge myself to this cause and to unceasing vigilance to resist this ruinous plan which the Department of Justice insists upon.

**T**HIS company already has demonstrated its interest in preserving and perpetuating the theatres of America by a large investment of energy, time and money in pioneering the development of large screen theatre television with color as a means of telecasting live shows of the finest obtainable quality to many theatres simultaneously to supplement motion pictures.

We believe this undertaking to be in the public interest because this superior entertainment will enable them to continue to serve their communities and because their continuation is vital to the American economy and American culture.

Therefore, in a new crisis of this kind threatening the existence of the theatres we cannot bow or surrender or hesitate for a moment if we are to continue to serve America and mankind.

We are willing to rest our faith in the fairmindedness of the American public and its institutions.

newsstand, every shoe shop, department store, dry goods store and garment shop."

He said it was not in the public interest for the government "to close a channel of communication historically noted for promoting the democratic way of life throughout the world and acquainting the world with American progress. It is not in the public interest to harass and threaten an industry, which has signally promoted the public welfare, instead of encouraging and cherishing it as an instrument of freedom."

The *Savannah Morning News* on August 1 carried an editorial headed "Unfair Federal Action" which called the Justice Department suit "clearly in violation of the principle embodied in the American citizen's right to private property" and "another example of the Government's tendency to favor one group of this nation's society at the expense of another." The editorial concluded that the Government action deserved to be thrown out of court.

Writing in the *Cleveland Plain Dealer*, film editor W. Ward Marsh saw politics behind the suit. "Surely anyone, save a will-

fully blind and politically minded Government can see that this alleged trust-busting move can lead only to the complete destruction of an already established business: the theatre," he observed.

In the *Seattle Times*, Louis R. Guzzo, music and drama editor, outlined the facts of the 16mm suit and cited the exhibitor's arguments against it. "In the past two decades the courts have broken down what once was a gigantic film monopoly. Why build a television monopoly in its place?" he asked.

An editorial in the *Salisbury (Md.) Times*, observed that "the trouble is that Washington is not necessarily guided by people in their right minds. This kind of high-handed action will add heavily to the troubles of moving picture theatres already feeling the impact of television."

In Texas, Texas COMPO last week issued a "call to arms" to Texas exhibitors to combat the action brought on by the Department of Justice. Ed H. Rowley, president of Rowley United Theatres and chairman of the committee, said: "Every conceivable effort of every theatre owner, manager and employee must be used to stop this extortionate action which would mean the doom of the theatre business."

Last week a telegram from Darryl Zanuck to members of Texas Compo charged that the suit was politically inspired.

## "SUIT NECESSARY UNDER LAWS,"—McGRANERY

WASHINGTON: Attorney General James P. McGranery this week described the Justice Department's anti-trust suit against the film industry in connection with the sale of 16 millimeter films to television as a "cold, clear legal proposition," which had been "dictated by the anti-trust laws passed by Congress."

The basic question, said Mr. McGranery, was whether the film industry acted to form a combination in restraint of trade. "When we find such a combination, we have no choice but to act," he added.

Admitting that television "has had a direct impact upon the economics that govern or control" the film industry and other entertainments, the Attorney General said there may be need to change the anti-trust laws "to encourage the full development of television without at the same time adversely affecting these enterprises." Motion picture people have every right to request Congress to change the laws, he declared.

Mr. McGranery pointed out that if the film industry loses the suit it probably will be faced with a new crop of triple damage suits on the part of all those who say they were illegally deprived of 16 millimeter films. He added that if the industry decides to withdraw from the 16 millimeter field, "I should certainly explore it." No talks leading to an out-of-court settlement of the case have yet been inaugurated, he also reported.

## Skouras Blasts

(Continued from page 12)

even the President of the United States himself, that this suit is not in the interest of the American public," he said.

And he continued: "It is not in the public interest to endanger the economy of the United States by destroying the theatres which are the heartbeat of every American community and deprive the public of the continuation of the production of American motion pictures as it now knows them."

The 20th-Fox president urged American business men and their employees to join in "a rising tide of protest" on the ground that this effort to turn over films to TV "is a threat to everyone of them as well as to us. The merchants of every community and their employees recognize the importance to them of the community theatre which brings direct benefit to every transportation agency, every tire and gasoline station, every restaurant, every grocery, every drug store, every novelty shop, every



# ☆☆☆ JOHN WAYNE ☆☆☆

A GO-GET-EM GUY FOR THE U.S.A. ON A TERROR-TRAIL THAT LEADS HALF-A-WORLD AWAY!

## "BIG JIM MCLAIN"

**FOR LABOR DAY  
THE BIG MAN IN HIS  
BIG ADVENTURE!**



**FILED IN HAWAII—off the beaten path!**  
All its high-tension story told against the tropic wonders  
and sinister haunts of the Islands - - by **WARNER BROS.**

CO-STARRING

**NANCY OLSON · JAMES ARNESS**

SCREEN PLAY BY JAMES EDWARD GRANT · PRODUCED BY ROBERT FELLOWS · DIRECTED BY EDWARD LUDWIG  
A WAYNE · FELLOWS PRODUCTION · DISTRIBUTED BY **WARNER BROS.**



**TRADE SHOW AUG. 22**

**ALBANY**  
Warner Screening Room  
110 N. Pearl St. - 12:30 P.M.  
**ATLANTA**  
20th Century Fox Screening Room  
197 Market St. N.W. - 2:00 P.M.  
**BOSTON**  
860 Screening Room  
127 Arlington St. - 2:30 P.M.  
**BUFFALO**  
Paramount Screening Room  
444 Franklin St. - 2:00 P.M.

**CHARLOTTE**  
20th Century Fox Screening Room  
308 S. Church St. - 2:00 P.M.  
**CHICAGO**  
Warner Screening Room  
1307 So. Wabash Ave. - 1:30 P.M.  
**CINCINNATI**  
860 Palace Th. Screening Room  
Palace Th. Bldg. E. 6th - 8:00 P.M.  
**CLEVELAND**  
Warner Screening Room  
2300 Payne Ave. - 8:30 P.M.

**DALLAS**  
20th Century Fox Screening Room  
1802 Wood St. - 2:00 P.M.  
**DENVER**  
Paramount Screening Room  
2100 Stout St. - 2:00 P.M.  
**DES MOINES**  
Paramount Screening Room  
1125 High St. - 12:45 P.M.  
**DETROIT**  
Film Exchange Building  
2316 Cass Ave. - 2:00 P.M.

**INDIANAPOLIS**  
20th Century Fox Screening Room  
324 N. Illinois St. - 1:00 P.M.  
**JACKSONVILLE**  
Florida Theatre Bldg. 3d. Box  
118 E. Forsyth St. - 2:00 P.M.  
**KANSAS CITY**  
20th Century Fox Screening Room  
1720 Wyandotte St. - 1:30 P.M.  
**LOS ANGELES**  
Warner Screening Room  
2025 S. Vermont Ave. - 2:00 P.M.

**MEMPHIS**  
20th Century Fox Screening Room  
151 Vance Ave. - 12:15 P.M.  
**MILWAUKEE**  
Warner Theatre Screening Room  
212 W. Wisconsin Ave. - 2:00 P.M.  
**HANNOVER**  
Warner Screening Room  
1000 Centre Ave. - 2:00 P.M.  
**NEW HAVEN**  
Warner Theatre & Projection Room  
70 College St. - 2:00 P.M.

**NEW ORLEANS**  
20th Century Fox Screening Room  
200 S. Liberty St. - 8:00 P.M.  
**NEW YORK**  
Home Office  
211 W. 44th St. - 2:15 P.M.  
**OKLAHOMA**  
20th Century Fox Screening Room  
10 North Lee St. - 1:30 P.M.  
**CHAMPAIGN**  
20th Century Fox Screening Room  
1502 Davenport St. - 1:00 P.M.

**PHILADELPHIA**  
Warner Screening Room  
230 N. 13th St. - 2:30 P.M.  
**PITTSBURGH**  
20th Century Fox Screening Room  
1713 Blvd. of Allies - 1:30 P.M.  
**PORTLAND**  
Jewel Box Screening Room  
1947 N.W. Kearney St. - 2:00 P.M.  
**SALT LAKE**  
20th Century Fox Screening Room  
214 First 2nd South - 2:00 P.M.

**SAN FRANCISCO**  
Paramount Screening Room  
201 Golden Gate Ave. - 1:30 P.M.  
**SEATTLE**  
Modern Theatre  
2400 Third Ave. - 10:30 A.M.  
**ST. LOUIS**  
5 mm Screening Room  
3143 Olive St. - 1: P.M.  
**WASHINGTON**  
Warner Theatre Building  
1300 K St. N.W. - 1:30 P.M.

# Terry Ramsaye Says



**V**IVISECTION JOB—Hollywood, so my operatives report, is standing in line to read something. It is about itself and astonishment runs high at the cocktail hour. Starting in the issue of May 24 and running in five lengthy installments through June 21, *The New Yorker*, number one smart-chart weekly, presented a series of articles entitled "Onward and Upward With the Arts," with a subline "No, 1512." That was MGM's production number for "The Red Badge of Courage."

Never before has the making of a motion picture and its studio had such a going over. It ran to a total of about 196 columns containing about 70,000 words, enough for a novel. It seemed to tell nearly all including names, dates and home office figures. It had intimate quotations from executive office conferences and the private long distance telephone. It purported to tell what John Huston, director, thought and said, and the decisions, words and interior opinions of such as Louis B. Mayer, Nicholas M. Schenck and Dore Schary. It recorded reactions of other figures, big and little, with almost as much photographic tedium as Sinclair Lewis' novel "Main Street." It was punctuated by Mr. Huston's lighting of brown cigarettes. Mr. Huston seemed to be the star of the story. It opened with an interview with him at the Waldorf in New York, and ended with a phone call from Nicholas M. Schenck to Dore Schary: "Hello, my boy. How are you doing?"

When the story appeared, its artful, poignant prolixity made hardly more general impress than the capable but box-officially unvital picture it was all about.

*The New Yorker* series is the work of Lillian Ross, a circumspect and mild appearing lady who has contributed before, including a rather sharp attention to Hemingway. She disarmed forewarned Hollywood, which it seems let her in expecting a pal-patterned attention.

The endless recording, putting together an objective examination of how one picture was made, was a while getting attention even in much involved Hollywood. Its over-all implications, pertaining so patly to so much that has been delivered in home office ultimatums to Hollywood, were long in penetrating. In time the local press got interested in "how come." It began to loom when Louella's column contained an undocumented report that *The New Yorker* had spent \$87,500 on the story. It is this observer's opinion that *The New Yorker* didn't care that much.

Obviously Miss Ross is decidedly a reporter. In all the comment that has been

quoted there has been no denial of her amazingly detailed recordings. In that subjective land of effulgence, genius, inspiration and dreams, objectivity is a mystery. The accounting is short on sex.

Meanwhile an archive has been created and no real harm done. The best explanation of it all came from one of the principal executives concerned: "We was robbed."

**EXHIBITION CAN CONSIDER**, just for cogitative interest, what goes on at the Hollywood Bowl and its "Symphonies Under the Stars" programs under the the lifting of the Government's 20 per cent excise on non-profit entertainment. Ticket purchasers are sharing. The price starts at 50 cents for general admissions, forty cents down from the previous charge. There are ten thousand seats at that price. Boxes are at a ten per cent reduction. Industries of the region have been enlisted to support by season subscriptions for boxes, and local business figures are selling season tickets. That is in the order of tough competition, in the name of "culture" for exhibition in that territory. Also the public is being made conscious of a box office acknowledgment of tax elimination.

**COUNTRY NOTE**—A strange architectural madness nurtured by the confused new fortunes of the fermenting economic scene has broken out like a great pox upon the landscape of southern New England. There are houses that are naked cigar boxes on stilts; strange windowless masonry fortresses with plastic blister skylights, set down in lovely glades never to be seen from within; innumerable ranch houses suitable to the great vistas of the southwest, cuddling and pushing their way between the ancient, indigenous and lovely old Yankee houses born of the soil and wooded hills on which they stand.

Young and conscienceless architects are thriving and building labor has gone up into amazing scales. Millions are being spent on desecration. The country banks are suspicious now. They want to see blueprints. Loans for the bizarre projects of dubious resale value are getting tighter. Therein is a spontaneous defensive movement. History should one day glorify a certain old independent and able builder who the other day, asked to figure on a fantastic \$100,000 residence job, handed back the plans and said, "I could use the work but I just won't build a thing that looks like that."

## Loosen NPA Allotments

**WASHINGTON:** The National Production Authority this week acted to permit certain manufacturers of theatre and film equipment and other "B" products to calculate their own allotments and write priorities for them without applying to the Government.

The change will take place beginning with the first quarter of 1953. Any manufacturer who got a third quarter allotment of steel, copper and aluminum from NPA may automatically allot himself, starting with the first three months of next year, up to 100 per cent of his third quarter allotment of copper and Aluminum, providing this does not exceed 40,000 pounds of copper and 60,000 pounds of aluminum; and up to 60 per cent of the third quarter steel allotment, providing this does not exceed 500 tons of carbon steel, 90 tons of alloy steel and 10,000 pounds of nickel-bearing stainless.

Firms without third quarter allotments may self-authorize purchase orders up to 25 tons of carbon steel, one ton of alloy steel, 500 pounds of nickel-bearing stainless, 10,000 pounds of copper and 20,000 pounds of aluminum.

Other firms must apply to NPA for allotments.

## Fox West Coast to Offer Theatre to San Francisco

Charles Skouras, president of Fox West Coast Theatres, announced this week in San Francisco that an offer to sell the 4,651-seat Fox theatre and office building to the city of San Francisco would be made some time after August 20. The proposal already has been discussed with Thomas A. Brooks, the city's chief administrative officer, and Harry D. Ross, the city comptroller. It was understood that in offering to sell the theatre, the company proposed to build a new \$4,000,000 theatre and office building. Purchase of the Fox house by the city would give San Francisco facilities to handle the largest national conventions and theatre facilities in addition to the Opera House and Civic Auditorium, Edward D. Keil, Fox West Coast attorney, said. The building was erected in 1930 at a cost of \$6,000,000.

## Now It's the Will Rogers Skyway, Coast to Coast

The Will Rogers Skyway was dedicated Sunday at the Los Angeles International Airport, with the aid of the Navy, fliers, screen stars, friends of the late humorist, civic leaders, the Civil Aeronautics Administrations, and Warner Brothers.

The Warner company is distributing "The Story of Will Rogers."

The Will Rogers Skyway is a band of air forty miles wide and 2,500 miles long, from Los Angeles to New York City. One of the cities en route is Claremore, Okla., Mr. Rogers' birthplace.

"The Merry Widow  
is naughty  
-but nice."

Rather than  
Keep you in suspense  
As to what happens  
To Lana Turner, as  
"The Merry Widow,"  
At the hands of that  
Unseen sweetheart,  
Let us give  
You a  
Sample  
Below!



The very bold man  
Is Fernando Lamas,  
Hot-blooded Latin  
Who will excite women  
With his looks and voice  
In M-G-M's superb  
"The Merry Widow."  
This is IT, with music.

M-G-M presents Lana Turner as "THE MERRY WIDOW" co-starring Fernando Lamas • with Una Merkel • Richard Haydn • Thomas Gomez • Color by Technicolor • Screen Play by Sonya Levien and William Ludwig • Based on the Operetta Written by Composer Franz Lehar and Authors Victor Leon and Leo Stein • Directed by Curtis Bernhardt • Produced by Joe Pasternak

# DRIVE-INS TURN TIDE; SEE RECORD SEASON

## Attendance Up As Theatres Draw the Family Trade And Add Conveniences

Apparently unaffected by television, the heat and the increasing strain on consumer pocket books, the drive-ins are flourishing.

All indications point to a record season for the outdoor theatres in this, their first year as a mature branch of the exhibition business. People are on the move, and a car-happy America is flocking to the convenient drive-ins in unprecedented numbers.

A survey by field correspondents of MOTION PICTURE HERALD confirms company reports of thriving drive-in business which, according to a recent figure cited by Eric Johnston, president of the Motion Picture Association of America, accounts for approximately 20 per cent of gross theatre receipts.

And the poll of drive-in operations showed these other facts:

**Drive-ins enjoy their best attendance over the week-ends, with Saturday night frequently the best night of the week;**

**Most theatres charge on a per-person basis with only a few sticking to a per-car formula;**

**Runs are moving up but vary according to area;**

**Dual bills are the rule for week-ends;**

**Anywhere from 25 to 60 per cent of the gross comes from refreshment sales;**

**Car-bound patrons prefer action and color pictures.**

Throughout the country there is a trend for drive-ins to stay open to the very limit of the season which is of course conditioned by the weather. The number of all-year situations is increasing.

The growth of drive-ins during the past few years has been phenomenal with their number today exceeding 4,000. J. Robert Hoff, TESMA president and general sales manager of the Ballantyne Co. predicted recently an additional 1,500 to 2,000 drive-ins during the coming year.

Because the drive-ins are mainly a family attraction permitting youngsters and adults alike to escape from the city heat, most operators permit children in free. The practice of providing playgrounds and recreation areas has been widely adopted and many drive-ins give their customers a little stage show as an added thrill and also to hypo concession business.

Promotional activities designed to draw attention to the outdoor theatres are on the rise. Frequently, the drive-ins make tieups with local radio stations and on occasions disc jockey shows originate from their concession stands.



Following are city-by-city reports from HERALD correspondents:

### BOSTON

In all good locations business is from ten to 20 per cent better than last year, but there are some "problem" spots where it is the same or behind. Patrons seem to be more discriminating than in the past regarding the type of films shown. All drive-ins in this area want first-run films or first run neighborhood, and they are getting them if they care to bid.

Saturday, Sunday and Friday nights are the best nights of the week here, with weekday business off about 35 per cent from Saturdays and between 15 and 20 per cent from Fridays, provided there is no change in the weather. The refreshment operation accounts for 35 per cent and more of a theatre's weekly gross.

There are about four theatres here operating on a per-car basis, charging \$1 per automobile. The rest charge per-person with admissions ranging from 50c to 65c. Children under 12 are admitted free and the theatres run very few "specials." Dual bills are the rule here but when "Quo Vadis" played the drive-ins it was single-billed with a program of shorts.

### BUFFALO

Drive-in business is on a par with last year's, according to William P. Rosenow, executive of Skyway Drive-In Theatres which operates the Skyway Lakeshore and the Skyway Niagara, two of the pioneer and largest outdoorers in western New York. Weather is the all-important factor, Mr. Rosenow said. Action pictures and comedies appear to be preferred drive-in fare in his situations.

Mr. Rosenow said one theatre was operating on a regular 30-day run and the other on a so-called "box office picture run" which involves the packaging of pictures which have obvious customer appeal. Saturdays and Sundays account for approximately 50 per cent of the theatres' gross and concession operations run in excess of 40 per cent of the box office gross.

"Our admission scales are on a per person basis and we are charging an admission equal to the first-run or downtown regular theatres," Mr. Rosenow reported. "Admissions are substantially above those of conventional second-

run houses. Due to the general run of product this season, we have been forced to go into double features more extensively than in the past season."

### ALBANY

The number of drive-ins serviced by Albany exchanges has increased this year and now runs into the high fifties, but there has not been any marked change in business from last season. Preferences of patrons, as indicated by grosses, would appear to lean towards big action pictures, with musicals and comedies a close second.

The bulk of the trade is concentrated on Saturday and Sunday with the former having replaced the latter as the top day. Concession receipts average between 30 and 35 per cent but where owned by the theatre itself, may go as high as 45 per cent.

According to Harry Lamont, president of Lamont Theatres which operates seven drive-ins, the early-season trade was brisker than last year, but later business levelled off.

Holding that it was difficult to gauge the tastes of drive-in patrons, Mr. Lamont said preference appeared to be for big action pictures and westerns. Comedies and musicals rate next.

Concessions stands at the Lamont drive-ins produce as high as 45 per cent of the total gross. Good location, tasteful surroundings, fresh and adequate stock, trained personnel and courteous service are the essentials, according to the owner.

Saul Ullman, upstate general manager for Fabian, which runs two drive-ins, says business is about the same as last year but the tastes of the audience appear to have improved. Concession receipts are up and so are week-end grosses this season when the weather is fine. Mid-week figures are definitely off.

Joe Miller, operator of the Menands Drive-In, reported June business of 28 per cent with an improvement in July. The one-time Columbia branch manager says he hopes to wipe out the deficit and come out even by September.

### HARTFORD

After a rather slow start early in the 1952 season, theatres have been grossing "slightly ahead" of last year's receipts. Most of the

(Continued on opposite page)



(Continued from opposite page)

drive-in managers attribute the slow start to poor weather conditions. "Regardless of the attraction, rain hit us badly in the beginning," Paul W. Amadeo, general manager of the Pike Drive-In, Newton, said.

Action westerns and comedies appear preferred fare with drive-in patrons. Run preference accorded to Connecticut drive-ins, with exception of the few first-runs, average anywhere from several weeks to a month after nearest city downtown first-runs. Saturday nights are the best in the week.

The proportion of the weekly gross derived from the refreshment operation varies anywhere from 50 to 55 per cent in a majority of Connecticut situations. General admission scales stand at 60¢ per person, with children admitted free. A number of drive-ins have reported "only fair" results with experimentation with \$1 A Car Night, with a dollar bill admitting all passengers in the automobile.

"We don't like to push this kind of 'special bargain' price because in the long run it seems to cheapen the operation. What we really want to draw is more family trade," one operator commented. Several theatres now screen the first feature early enough for a family to attend and still get out early enough for the children's bedtime.

Most Connecticut drive-ins have double bills. "If we were to adopt a single feature policy, some of our patrons would accuse us of cheating them," says Paul W. Amadeo of the Pike Drive-In.

## PITTSBURGH

Despite many strikes which have placed a clamp on many pocketbooks here, drive-in business in this district compares very favorably with 1951. The long, humid season has helped getting people into the cool out-of-doors. With many children present over the week-ends, preferred pictures Saturday and Sunday are action and western type films. Admission is 70¢, of which 20 per cent is Federal tax and ten per cent school tax. The operators get 50¢ from each admission. There are no specials but many first double bill runs are shown.

"Drive-in operators can get business by making their theatre very attractive, especially for the patrons with families," says James Nash, co-owner of the Westford Starlight Drive-In theatre. "We have built a large playground which keeps the children busy when the families come early and the parents can sit back and relax. Grosses from the refreshment stand can be big if the operator keeps a nice, clean snack bar."

## FALL RIVER

There are four drive-ins here and business reportedly is improved over last year with operators seeking second-run pictures with family appeal. They are usually booked about 28 days after first showing. Adventure, western, comedy and musical films draw good audiences. Dual bills are the rule. A new drive-in is being operated for its first season in Fairhaven, a short distance from New Bedford, by the Nathan Yamins interests. Some theatres here figure their concession business actually accounts for 60 per cent of the gross. Most theatres feature special attractions.

## PROVIDENCE

Drive-in attendance in this area either is running ahead of last year or else is at the same level. George Daab, manager of the Bay State Drive-In, which plays 28 days after Providence, says audiences like Technicolor films. Admission is 60¢ per person with children under 12 and cars coming in free. Samuel Badamo, manager of the Pike Drive-In, says Saturday is his biggest day and he estimates refreshments account for 60 to 75 per cent of the weekly gross. Here, as elsewhere, they play double features.

At the Cranston Auto Theatre, H. Raymond Kane, manager, reports Saturday is his best night with Sunday next. Monday is usually "give-away" night.

## DRIVE-INS BOOKING "JACKS" ON BIDS

LOS ANGELES: Theatres which have successfully bid for first subsequent run of Hal Wallis' "Jumping Jacks" under Paramount's Los Angeles area releasing plan include eight drive-ins. Subsequent runs will open August 20, the same date as the first-run opening of "Son of Paleface" in seven regular situations. "Jumping Jacks" is now in a third holdover week of its first-run engagement at seven theatres, including three drive-ins.

## OMAHA

This area has two main drive-ins and their business is about the same as last year. Westerns are preferred with week-ends usually given over to single bills with shorts. Several new drive-ins are opening in this area and make up for closed regular houses.

## OKLAHOMA CITY

Family type pictures draw large crowds in this area with films in Technicolor doing extra well. First-run pictures are preferred by the drive-ins, but they are hard to obtain. "We can not book first runs before at least 30 days after their first release," says Mr. Lewis Barton, whose family owns a chain of six Oklahoma drive-ins.

Most drive-ins here use a per-person basis for admission rates with specials offered only in the smaller towns. Business in general is good, with the accent on the family trade.

## KANSAS CITY

Drive-in volume here is about 10 to 15 per cent better than in 1951 which does not take into account the fact that several theatres were flooded in the summer of 1951. There is very little interest in first-runs among drive-in operators, with most preferring subsequent runs and older pictures as long as they are good.

The proportion of concession income appears to depend on the admission price. Single billing is the policy here, with the program padded out with shorts. Midnight shows are used quite often here. Patrons at times complain about pictures with a lot of dark scenes.

## CLEVELAND

Business here is just about the same as last year but the excessive June-July heat has hurt the drive-ins. Action pictures and super westerns are well received and the theatres want the earliest possible runs. Only a few play on the 35th day which is the regular second-run availability.

## COLUMBUS

Attendance here is more or less the same as last year, but some drive-ins report an upbeat. The week-end business everywhere is bigger than weekdays. The North Hi Drive-In, operated by Lee Hofheimer and Al Sugarman, has experimented with stage shows featuring local radio and TV personalities as a midweek attraction. Adult admission price is 60¢.

## MINNEAPOLIS

Drive-in business here is about three per cent below last year. Run preference accorded drive-in operators in six months but in some instances varies with the production. Saturday rates as the best day of the week. Thirty per cent of the weekly gross comes from refreshment operations. The season here starts in April or early May and ends the first week in October.

## MILWAUKEE

With the weather fine, this year is better than 1951 for the drive-ins. Second runs are accorded to the drive-in houses in Milwaukee right off downtown and they do their best business on them. Action, comedies and super-westerns head the list of favorites. No "specials" are promoted here. Some managers have made up their own trailers to promote the concession stand.

## ATLANTA

Drive-in operators here estimate their business is improved by about 20 per cent over 1951. They would like first-runs but will take second and third runs. The best films are requested and only a few want westerns. Admissions run to from 40 to 50¢ per patron and single bills are the rule except Saturdays.

## NEW ORLEANS

Twin drive-ins are the general tendency here as patrons reacted enthusiastically to the opening of such an installation by Joy N. Houck and associates of Joy Theatres. Some drive-ins are featuring "a little theatre for little people," equipped with kiddie chairs, 16mm projection and screen, where the youngsters can view a program of comics, cartoons and westerns. Woolner Bros. Theatres, operators of the Airline and Drive-in theatres, say their business is 20 per cent off from 1951.

## MIAMI

Seasonable weather has boosted drive-in attendance. The preference is for de luxe color westerns, with action dramas, comedies and musicals following, says Burton Clarke of Wometco's Boulevard Drive-In. All the outdoor houses here are allotted last run schedules with a 63-day delay common. D. K. McConas of the Tropicair said "Our refreshment stands average about 50 per cent of our business with a slight drop during cool spells."

## PHOENIX

Only one operator in this area reports a dip from last year's level. He is Jack Van Leer, manager of the Cinema Park Drive-In, and he blames television which really hurts over the week-end. A. V. Polley, manager of the Indian Drive-In, says grosses have soared ten per cent "even during the convention telecasts." About 45 per cent of the gross is racked up on Saturdays. Admission is 65¢ a person and double bills are the rule. At the Acres Drive-In, Otto J. Silvester, manager, says admission is 60¢ and refreshments account for between 40 and 50 per cent of the gross.

## BALTIMORE

There are four drive-ins in this area, all operated by independent exhibitor circuits. Business is comparable to 1951. The general policy is single features but one drive-in consistently sticks to double bills.

## SAN ANTONIO

Statewide Drive-In Theatres, operators of five outdoor installations in the San Antonio division, report their business volume is up over last year. Patrons seem to prefer outdoor action and top dramatic pictures. Statewide is accorded third break in one house, but Fred H. Mayer, booking agent, reports that on many occasions they have had first-run films with excellent results. Admission is per-person.

## PORTLAND

Drive-in business this year is about on a par with last year. The theatres show second and third runs and never get first-run breaks. About 40 per cent of the gross comes from the refreshment bar. "The outdoor theatres have reached their saturation point in the Portland, Ore. area," says Al Foreman, partner and operator of United Theatres.



**THERE'S A POT OF GOLD**

**END OF THIS RAIN**

# RAINBOW 'ROUND

*Tops with Teens!*

The two rage singing sensations of the day will keep the teen-agers in line—all day at your boxoffice!

*Tops in Tunes!*

**8 All-Time Hits** including such favorites as AIN'T MISBEHAVIN', BYE BYE BLACKBIRD, SHE'S FUNNY THAT WAY and RAINBOW 'ROUND MY SHOULDER

Behind the scenes fun...as a Hollywood Cinderella gets her fella!



color  
by

# TECH

Written by **BLAKE EDWARDS** and **RICHARD QUINE**

Produced by **JONIE TAPS**

Directed by **RICHARD QUINE**



**AT THE**  
**BOW!**



Mr. RHYTHM

Frankie  
**LAINÉ**

The nation's  
number one  
recording star...  
singing the number  
one songs of  
all time!

**MY SHOULDER**



Mr. BLUES

Billy  
**DANIELS**

The sensational night  
club favorite of two  
continents weaves his  
"Black Magic" spell  
on the screen!

**NICOLOR**

*from Columbia!*



# WORLD FILM UNIT PLANS GRAND PRIZE

## Arbitration, Tax Allied Lead Topics

A new "Oscar" or super film award has been established. This one has not only critical but commercial overtones—and on a grand scale.

"The Great Production Prize" (*Grand Prix de la Production Internationale*) is being sponsored by the International Federation of the Associations of Film Producers (Federation Internationale des Associations de Producteurs de Films). The Motion Picture Association of America is one of the 17 national groups that have taken out membership in the Federation.

Beyond the fact that the Federation believes it can pick a jury to choose successfully the best picture made in the whole world, interest is also centered in the commercial aspect of "The Great Production Prize." Members of the Federation, including presumably the MPAA, are pledged to give the honored film assistance in their territories.

### Plan "Concrete Provisions"

Dr. Renato Gualino, president of the Italian Union of Producers and also president of the Federation, in a recent press interview in Rome said "The Great Production Prize" will not be a mere symbolic award but it will include "concrete provisions for the distribution of the winning film in all the principal world markets."

The first selection of the winner of "The Great Production Prize," during the Venice film festival August 20-September 12, will direct general attention on the work of the Federation which has been little known since its establishment or "re-establishment" two years ago. Although Dr. Gualino is president of the Federation and the offices are in Rome its foundations are French. For example, the official language of the Federation is French although its Bulletin is scheduled for publication also in Italian, English, German and Spanish. The honorary president who has a vote both in the Council of Administration and the assembly is Charles Delac, of Klüber Films and Les Films Marceau, Paris.

### Baker, McCarthy, Officers

Enrico Giannelli is secretary general of the Federation. Vice-presidents are Francisco Ariza, Spain; Reginald Baker, Great Britain; J. P. Frogerais, France, and John McCarthy, U. S. A. Mr. McCarthy is a vice-president of the MPAA and head of its international department. Other members of the council of administration of the Federation are Carl Anders Dynling, Sweden; Oscar Duby, Switzerland; William Karol, Mexico, and Gunter Schwarz, Germany. Secretary is Roger Fournier.

The Federation is at this time carrying out activities on several fronts. The organization, for example, applauds President Truman's Point Four program in which Eric Johnston, president of the MPAA, has

functioned in an advisory capacity. The Federation also is much interested in copyright problems. It is studying the establishment of an International Public Film Registry, the purpose of which "is to guarantee the ownership of films on the international plane." It is hoped that through the International Public Film Registry or in some other way the Federation will sponsor arbitration of international film agreements. It is asserted that, on the initiative of individuals, many contracts already provide for arbitration through the Federation.

In connection with the so-called "moral rights of authors" of screenplays some members of the Federation take a position quite opposed to that held by the American film companies. One Federation expert has proposed that at least the film studio should share with the screenwriter the "moral rights of the author" over the resulting product. Some Europeans go as far as to say that the writer should have sole control over the finished film. In accordance with the American practices in this regard, authors of material to the screen generally have no rights—moral or otherwise—over the completed picture.

### Can Blackball New Members

No association may join the Federation unless approved unanimously by any member or members of the same nationality already in. For instance, should the Society of Independent Motion Picture Producers wish to join, such an application could be approved or vetoed by the MPAA.

The present members of the Federation are: Asociacion de Productores de Peliculas Argentinas, Argentina; Fachverband der Filmindustrie Oesterreichs, Austria; Chambre Syndicale Belge de la Cinematographie, Belgium; Foreningen af Danske Filmproducenter, Denmark; Chambre de l'Industrie du Cinema en Egypte, Egypt; Finska Filmproducenternas Forband r.y., Finland; Syndicat General de la Production Cinematographique Francaise, France; Verband Deutscher Filmproduzenten E.V., Germany; British Film Producers Association (B.F.P.A.), Great Britain; Association of Film Producers in Israel, Israel; Associazione Nazionale Industrie Cinematografiche ed Affini (A.N.I.C.A.), Unione Nazionale Produttori Film, Italy; Asociacion de Productores y Distrib. de Pelicula Mexicanas, Mexico; Nederlandsche Bioscoop-Bond, Holland; Sindicato Nacional del Espectaculo—Subgrupo de Produccion, Spain; Foreningen Sveriges Filmproducenter, Sweden; Association de Producteurs Suisses de Films (A.P.F.) Verband Schweizerischer — Filmproduzenten, Switzerland; Motion Picture Association of America, United States; Uniao de Gremios dos Espectaculos—Gremio Nacional das Empresas de Cinema, Portugal.

Arbitration, the Government's 16 mm anti-trust suit against the film industry, and the campaign to eliminate the 20 per cent federal admissions tax, will probably be the three most important topics of discussion at the national Allied States Association convention in the autumn.

The convention is scheduled for November 17-19 inclusive at the Morrison Hotel in Chicago, where the Theatre Equipment Supply Manufacturers Association trade show will be held in conjunction with the exhibitor sessions.

According to Abram F. Myers, Allied's general counsel, the arbitration plan "may be ripe for consideration" by the time the convention starts. An arbitration committee of four will start work Tuesday at drawing up the legal form of the agreements reached at the New York meeting which took place last week.

Mr. Myers also said that inasmuch as the convention would follow the national election, the time would be opportune for bringing to the attention of the new Congress and administration "the strange attitude of the Justice Department toward the motion picture industry." This referred to the 16 mm suit.

The convention advisory committee—composed of Jack Kirsch, chairman, Wilbur Snaper, Allied president, Ben Marcus, Stanley D. Kane and Mr. Myers—was to meet in Chicago this week to continue the planning of the schedule. It was also announced this week that representatives have been appointed by 20 Allied units throughout the country, whose job will be to promote maximum attendance from their respective areas.

### Schine Circuit Set For Convention in Albany

ALBANY: Zone, district and house managers of the Schine circuit of Gloversville will meet in convention at the Teneyck Hotel here August 19-20 with 150 expected to attend. It will be the circuit's first such meeting in 11 years. On the agenda is an overall survey of the picture business and the chain's part in it.

### Crosby, Hope and Lamour To Take "Road to Moon"

Bob Hope, Bing Crosby and Dorothy Lamour, of Paramount "Road" fame, will team again for another "Road" epic early in 1953 when they start production on "Road to The Moon," their seventh co-starring comedy. The trio has just completed "Road to Bali" which is scheduled for release later this year. "Road to The Moon" will be produced by Paul Jones from an original screenplay by Bill Morrow and Frank Butler.



## Ascap Asks Payment on Extra Music

The Independent Theatre Owners Association last week signed the first contract with the American Society of Composers, Authors and Publishers under a new formula covering the performance of recorded music in motion picture theatres.

Harry Brandt, president of the ITOA, signed for his membership but both he and J. M. Collins, Ascap sales manager, stressed that it was a voluntary agreement which was up to the discretion of individual exhibitors, depending on whether or not they wish to play Ascap music during intermissions and prior to the first show.

Mr. Collins, at a press conference in New York at the Ascap offices, disclosed that the Society had signed contracts with "all but a few" of the Hollywood producers in line with Court rulings which ordered licensing at the source and banned Ascap collections from the theatres.

Mr. Collins and Otto Harbach, Ascap president, confirmed that exhibitors using recorded Ascap music without the new Ascap license from now on will be in a position of possible infringement of rights and that the Society may seek to establish these rights in Court. The new contracts run on a year-to-year basis and cover all music other than that on the film sound-track.

Rates are as follows: For regular theatres of up to 600 seats, \$15 per year; 601 to 1,200 seats, \$24; 1,201 to 1,600 seats, \$36 and over 1,600 seats, \$48. Drive-ins with a capacity of up to 350 cars pay \$36 per year; 351 to 650 cars, \$48 and over 650 cars, \$60.

Mr. Brandt expressed himself as being happy to close what he called the "Ascap interlude" and he praised the quality of the Ascap repertoire which is now available under a single license. Mr. Collins said he was unable to estimate the amount of revenue that might accrue to Ascap under the new license formula.

## NPA Issues Permits For Five Drive-ins

WASHINGTON: The National Production Authority approved over the week-end the construction of five drive-in theatres.

They are: Blatt Brothers, Mercer County Theatre Corp., Wayne Township, Pa., \$13,848; Little Flower Drive-in Theatre, Ottawa, Ohio, \$15,000; Albert Rains, Houston, Tex., \$50,000; and Golden Spike Drive-in Theatre Corp., two drive-ins at Omaha, Neb., at a total cost of \$19,000.

NPA also approved construction of an addition to the Star theatre, Limestone, Me., at a cost of \$10,750.

Construction under the "approved" category means that the applicant has the material on hand and doesn't need an NPA allotment.

## SPECIAL PRE-RELEASES FOR "SNOWS OF KILIMANJARO"

Ernest Hemingway's "The Snows of Kilimanjaro," produced by Darryl F. Zanuck as his only personal production for 1952, will be made available by 20th Century-Fox for pre-release engagements in a limited number of large cities beginning early in October. Al Lichtman, director of distribution, announced this week.

The film, five years in preparation and production, stars Gregory Peck, Susan Hayward and Ava Gardner and was photographed in color by Technicolor. It also marks the fourth association of Mr. Zanuck, director Henry King and Mr. Peck. Their previous ventures are "David and Bath-

sheba," "Twelve O'Clock High" and "The Gunfighter."

In his announcement, Mr. Lichtman promised exhibitors "the most extensive, most penetrating advertising, publicity and exploitation campaign" on behalf of the picture, which he called "the finest our company has ever produced." The locale of the picture ranges from Africa to France, Spain and the American middle west.

The United States openings of the film will be paralleled in principal cities of the world with launchings expected in European and South American capitals during the fall.

## Rackmil Contract Runs Seven Years

WASHINGTON: Universal Pictures this week reported to the Securities and Exchange Commission here the details of employment contracts between the company and Milton R. Rackmil, newly elected president and president of Decca Records, Inc.; Nate J. Blumberg, former president and now chairman of the board, and David Lipton, national director of advertising and publicity.

Under terms of Mr. Rackmil's seven-year contract, dated July 15, 1952 and running through July 14, 1959, he will receive a weekly salary of \$1,538.50 plus expenses, and will be allowed to continue as an officer of Decca as long as such duties do not take up more than one third of his business time. In the event of his death after 1955, the company will pay his heirs one full year's salary.

The agreement with Mr. Blumberg is a modification of his current contract, running through December, 1960, recognizing his shift from president to chairman of the company. He receives a salary of \$1,500 a week through December 31, 1955, and \$1,000 a week during the following five years, during which he is free to engage in activities apart from Universal. Mr. Lipton's contract, dated May 22, 1952, runs for one year from January 1, 1952 and calls for a weekly salary of \$900.

## Screen Writers On Strike Against Television Producers

HOLLYWOOD: The Screen Writers Guild went on strike this week, for the first time in its 16-year history, against the 13 members of the Alliance of Television Film Producers. The strike was called after prolonged negotiations between the Guild and the producers had broken down.

Guild demands included minimum advance payments against a percentage of gross revenue to be paid after the producer has recouped his budgeted negative cost; leasing

rather than an outright sale of material and writers' rights, meaning that all but a writer's TV rights must be acquired separately. The strike so far has had very little effect with the companies declaring they have a good backlog of completed films and scripts.

In New York, meetings between the Film Producers Association and the Screen Actors Guild are under way to discuss filmed TV commercials. The question is whether an agreement worked out between the SAG and TV film producers can be made to apply also to spot commercials.

## Warner Theatres Division Holds "Atomic" Meeting

Representatives from 96 Warner Theatres in western Pennsylvania, West Virginia, southwestern New York, and Ohio, met in Pittsburgh Tuesday in an "Atomic Showmanship Drive" atmosphere.

Zone manager M. A. Silver presided, assisted by Jack Hahn and Phil Katz. Among numerous guest speakers were Jerry Pickman, Paramount vice-president in charge of publicity and advertising; Sterling Silliphant, 20th-Fox eastern publicity manager; and Mike Simons, MGM industry relations executive. Harry Kalmine, Ben Wirth, and Harry Goldberg came from the New York home office.

## Companies Contribute Displays To Ohio State Fair Exhibit

The industry will have attractive institutional advertising at the Ohio State Fair, Columbus, August 22-29, because of the efforts of the Independent Theatre Owners of Ohio and the cooperation of the motion picture companies. The industry's exhibit, near the area's largest parking area and also near the Armed Forces exhibit, will have a marquee-front, and displays of costumes, sketches, and props, and research material from the products of companies such as Paramount, MGM, 20th-Fox, Columbia, RKO, Walt Disney, Paul Terry, and United Artists.

**PARAMOUNT'S**

**GREATER**

**CONFIDENCE**



Cecil B. DeMille's  
**THE GREATEST SHOW  
ON EARTH**

Color by **TECHNICOLOR**

Starring  
**BETTY HUTTON · CORNEL WILDE · CHARLTON HESTON · DOROTHY LAMOUR · GLORIA GRAHAME · and JAMES STEWART**

Never such a ticket-selling attraction! From big cities to small towns, it's outgrossing giant figures of "Samson and Delilah" on an average of 230% and often up to 500%.

**BOB HOPE · JANE RUSSELL · ROY ROGERS**  
and  
**TRIGGER**

**SON OF Paleface**  
Color by **TECHNICOLOR**



We made it to make more money for you than "Paleface." And its first dates all prove that it will do just that.

**Caribbean**  
Color by **TECHNICOLOR**

starring  
**JOHN PAYNE · ARLENE DAHL**  
SIR CEDRIC  
**HARDWICKE**



300 immediate key dates coming up! Ask your Paramount exchange about its exciting Dollars-For-Showmen Promotion Contest.

**AND THE PARADE WILL CONTINUE RIGHT THRU '52 WITH**



Confidence in the all-time biggest product from the Paramount Studio—confidence in exhibitors to back it with all their showmanship, keynotes our Forward-March together toward ever increasing boxoffice returns!



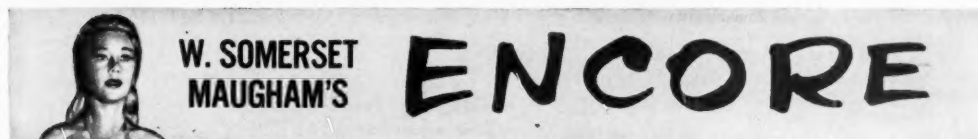
Her terrific legs for long runs are catching every showman's eye. Get your date set up with this glamor gal.



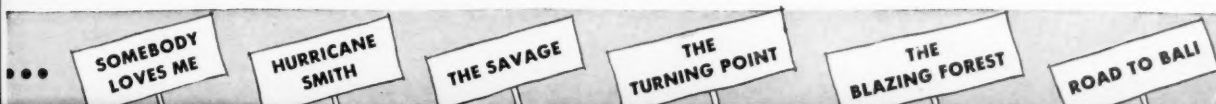
It's jumping the boxoffice jack up to 160% of "Sailor Beware" which was the boys' biggest 'til this came along.



"Spectacular production numbers add up to solid hit" reports Hollywood Reporter on Bing's biggest musical.



"Smash"—"hefty"—"strong" are the words Variety uses to headline the business of this mass-appeal hit.



## CHICAGO JOINS HIGH GROSS PARADE; RECORDS PILE UP

Matching the news that even in Chicago—one of the harder hit areas—business is “soaring to new highs for the year,” reports from exhibitors around the country this week were that box-office grosses were reaching new highs in one of the best summers in years.

Spearheading the parade were the New York “main stem” houses, where crowds ignored a wet weekend and recurrent heat to stand in lines for long periods while waiting to see product of a wide variety. “Ivanhoe” at Radio City Music Hall continued its peak business, as it did at the Loew’s Grand in Atlanta, at the State in Houston, as well as in Cleveland and San Francisco, and other cities.

Among the other big-grossing pictures were “Dreamboat” at the Roxy and “Sudden Fear” at Loew’s State also “King Kong” in rerun at the Palace; “Affair in Trinidad” at the Victoria; “High Noon” at the Mayfair; “Carrie” at the Capitol; “Jumping Jacks” at the Paramount; “Robin Hood” at the Criterion; and “The Story of Will Rogers” at the Astor.

In Chicago, the most sensational business is being done by “King Kong,” at the United Artists, but several other theatres are close behind: “Affair in Trinidad” did \$78,000, the best gross since the personal appearance of Martin and Lewis, with the top price jumped to \$1.25 at the Chicago; “The Big Sky” is doing business comparable to “The African Queen” at the Essaness Woods; “High Noon” plus “Captive City” had the best opening day of the past eight bills at the State Lake; and the Oriental had a terrific opening week with “Son of Paleface.”

In New York the Metropolitan Motion Picture Theatres Association said that the box office grosses which reached their “highest peak” last weekend could be laid directly to product, and added that the theory that the hot weather was responsible for the big business could now be thrown out.

Said the MPTA: “Careful planning of motion picture features to attract varied tastes, produced in the highest quality Hollywood manner, have begun to bear fruit against competition of outdoor entertainment and the other usual attractions available to the public in the summer.”

## Baltimore House Sues

Treble damages totalling \$270,000 were asked this week in an anti-trust suit against five major distributors filed by the Hippodrome and Town theatres in Baltimore. According to the complaint, the companies have for many years conspired to curb first-run competition in that city.

Of special interest is the injunction sought to force the distributors to disclose to the complaining theatres in the case, the terms upon which a first run picture is licensed to a competing house, when the bid by the Town or Hippodrome has been rejected. Named as defendants were Loew’s, Warner Bros., Paramount, Universal and United Artists.

The suit charges that from 1943 to 1948 the distributor defendants conspired with each other and affiliated exhibitors in favor of affiliated theatres, and that the effect of the conspiracy was to exclude from first-run competition in Baltimore any of the pictures distributed by the defendants.

The best first-run MGM films, the complaint said, went to the Century and the Valencia theatres, both owned 50 per cent by Loew’s and 50 per cent by United Artists Theatre Circuit. The best Warner films went to the Stanley, a Warner theatre, the complaint charged. For a period of time, half of the best Paramount films went to the Stanley and half of the best Universal films to the Century and Valencia, it was charged.

The complaint said that from 1947 to

1951 the Town and the Hippodrome were forced to exhibit inferior films, while “by far the larger number of leading box-office attractions each year were made available to theatres operated by Loew’s and Warner Bros.”

## Evergreen Buys Parker Interest in Portland

Mrs. J. J. Parker, president of J. J. Parker Theatres, one of Oregon’s oldest theatre firms, this week announced in Portland the sale of her company’s half interest in the Willamette Amusement Company and the Taylor Street Corporation to her partners in the two companies, the Evergreen Theatre. The price was reported to be in the neighborhood of \$500,000. The two parent companies have operated Portland’s Mayfair theatre for the last 11 years under the personal direction of Mrs. Parker. Frank L. Newman, president of Evergreen, announced that the Mayfair will be operated on “an improved policy of major first run motion pictures and stage shows.”

## Monogram-Allied Artists Release 3 in September

Monogram-Allied Artists last week scheduled three pictures for September release. Morey Goldstein, vice-president and general sales manager, announced. The films and their release dates are: Walter Wanger’s “Battle Zone,” starring John Hodiak, September 28; “Fargo,” starring Wild Bill Elliott, September 7, and “Feudin’ Fools,” starring the Bowery Boys, September 21.

## Myers Asks Caution on Arbitration

Definite progress has been made toward achieving an arbitration system for the film industry, but extent of this progress was a matter of conjecture, this week, in the wake of the exhibitor-distributor meeting in New York last week.

While it was generally acknowledged that the “agreement in principle” statement which followed the meeting indicated that the arbitration picture was perhaps clearer than ever before, a note of objection came from Abram F. Myers, Allied States Association’s general counsel, who was one of the participants in the discussions. Said Mr. Myers:

“... I repudiate the stories ... to the effect that agreements were reached at the arbitration conference. Before the meeting adjourned ... it was agreed that there should be no such announcement. Mr. Hetzel (Ralph Hetzel representing the Motion Picture Association of America) was told to strike the word ‘agreements’ from his proposed release. The agreed statement was to the effect that a drafting committee had been named to reduce to writing the matters discussed for consideration by the full committee which would reassemble at a later date.”

“There can be no agreements except as the governing bodies of the organizations represented at the conference may approve the final draft of an arbitration plan. In the early stages of the conference, highly optimistic statements were issued by those who assumed charge of publicity and thereafter the meeting twice blew up. We have tried to prevent a repetition of that by having the releases conform to the facts but the unauthorized stories continue to dominate the news. My personal concern is that I do not want Allied members to think their representatives have committed them to anything without the approving action of the board of directors.”

However, despite Mr. Myers objection to the word “agreements,” it has been pretty much ascertained that the Continuation Committee of Ten was in accord on certain aspects of the controversial competitive bidding issue; and a committee of four (two each from exhibition and distribution) will start drafting the conclusions of the discussions into legal terminology beginning Tuesday August 19.

## GPE Reports \$11,436,566

General Precision Equipment Corporation and subsidiaries report that for the three months ended June 30, its consolidated net was \$11,436,566. Last year’s net sales for the similar period were \$7,654,493. Net income for this year’s second quarter was \$325,452, compared with \$183,035 last year. After provisions for preferred stock dividends, 1952 earnings are 48 cents per common share.



FLASH! - Texas pre-release engagements sensational  
...topping 'Tomahawk' in most situations!



Excitingly filmed in outdoor **COLOR BY TECHNICOLOR**

Starring  
**JOSEPH COTTEN**

as **KIRK DENBOW**  
Half of Texas in  
his grasp...its most  
dangerous woman  
in his arms!

**SHELLEY WINTERS**

as **JANE STEVENS**  
She married one  
Denbow to save his  
life...loved another  
to save her own!

**SCOTT BRADY**

as **GLENN DENBOW**  
Took anything  
that got in his way...  
with a bullet or  
a kiss!

and introducing  
**SUZAN BALL**

as "**LOTTIE**"  
Easy to meet...  
hard to forget...  
man-trouble  
all the way!



DIRECTED BY HUGO FREGONESE • SCREENPLAY BY GERALD DRAVSON ADAMS AND JOHN AND GWENN BAGNI • PRODUCED BY LEONARD GOLDSTEIN • A Universal-International Picture

# NEED NOT FEAR VIDEO: DAVIS

## British Executive Sees New Competition But Holds Theatres Offer More

By PETER BURNUP

LONDON: John Davis, managing-director of the Rank Organization, proclaimed again last week his faith that motion-pictures need have no fear of television.

Occasion was the presentation—in the Park Lane's Dorchester Hotel Ball Room festooned and garlanded for the occasion like a Fair Show-Ground—of awards to the winners in the Spring Showmanship Contest among managers of Mr. Rank's Gaumont British and Odeon Circuits.

Mr. Davis told his manager-audience that he appreciated the times are not easy for show business and that today motion-pictures are faced with a powerful new competitor.

### "We Have More to Offer"

"We see week by week," he said, "the great strides which television is making in the entertainment field and it is up to us, each one of us, to play our part in convincing the public that we in the film industry have something more to offer the public than television has."

"I personally have no doubt that we have much more to offer."

Mr. Davis declared that the industry has fine motion pictures produced with all the artistic talent of the world striving to reach perfection in entertainment. The film tells its stories against the background of the world scene, he said.

"Our audiences aren't huddled around a trumphy little screen," Mr. Davis cried. "We show our programmes in good conditions where the whole audience has perfect vision and perfect comfort." "If we don't have to ask our competitors for old and otherwise obsolete films to fill out our screen-time," was another of his scornful comments.

### Sees Period of Transition

The Rank managing-director warned that the present is a period of transition filled with as many difficulties and problems as when sound came to the screen. But that, he said, only made clearer the fact and necessity that showmanship is the essence of show-business.

"When things settle down and if we keep our heads you will find that in a modern community there will be a place, an important place, for films shown in first-class, well-run, up-to-date, theatres and for television," was his confident prophecy.

Mr. Davis charged his audience with another mission when they left for their theatres. "British films are important to our business," he declared. "Don't think from

this I'm saying that American films are not important. They are. But I am stressing that British films are just as important."

He claimed that the production side of the industry—in particular his own organization—had done much to put its house in order and make films of entertainment value at economic cost. But in spite of their own efforts producers cannot recover their costs without financial support such as derives from the Eady Fund, Mr. Davis said.

### Seek Voluntary Basis

Producers may have to shut up shop without a continuance of Eady, he said. The Government is in favor of a continuance of the scheme but they wish it to be arranged on a voluntary basis by the industry itself, Mr. Davis added. "The more an industry operates on its own without Government intervention, whatever its color may be," he declared, "the better for that industry."

Mr. Davis referred to the views expressed by many independent exhibitors against an indefinite extension of Eady. He told his circuit-men that they must get back to their home-towns and like missionaries convince their independent competitors of the necessity for bigger and better British films.

"British films," he said, "give exhibitors an additional source of supply of product of entertainment value and in turn gives them that measure of freedom to negotiate which they need. In that way, the Eady Fund has not only saved producers. It has helped exhibitors too."

## Morris Loewenstein Heads TOA Nominating Committee

The chairman of the 1952 nominating committee for Theatre Owners of America is Morris Loewenstein of Oklahoma City. It was announced this week by Mitchell Wolfson, TOA president. Mr. Loewenstein heads a committee which includes R. B. Wilby, Elmer Rhoden, Al Pickus, Sam Kirby, M. A. Lightman, Sr., Henry Reeve, Mack Jackson, George Kerasotes and Tom Ribble. The committee will present its slate of new officers at the 1952 convention and trade show scheduled September 14-18 at the Shoreham Hotel in Washington. The annual election of officers will be held at that time. It was also announced this week by Howard L. Bryant, TOA service coordinator in charge of booth sales, that 15 additional equipment manufacturers and concessions companies have contracted to exhibit their product at the convention.

## Republic Declares Dividend

Republic Pictures last week declared a dividend of 25 cents a share on the preferred stock payable October 1, 1952 to stockholders of record September 12, 1952.

## LIFE STORY OF MOSES IS NEXT FOR DeMILLE

Cecil B. DeMille, whose current Paramount production, "The Greatest Show on Earth," is breaking attendance records all over the country, has scheduled as his next producer-director effort a motion picture version of the life of Moses entitled "The Ten Commandments." Mr. DeMille said Moses would be depicted as "a handsome and fiery warrior prince" and described the story as "a powerful drama of one of the world's great spiritual leaders." The production, to be made in color by Technicolor and filmed on a lavish scale, will get underway late in 1953. "The Ten Commandments" was first filmed by Mr. DeMille in 1923 as a silent film classic.

## Dues Roll in For COMPO

There was plenty of action on the Council of Motion Picture Organizations anti-tax front this week as the special dues collection drive brought results from all areas of the country, and tax committees in these same "grass roots" territories went all-out to campaign for the elimination of the 20 per cent Federal levy.

The collection campaign which started Monday is being carried out by distribution company personnel until August 18, up to which time it is hoped that all theatres in the country will have been canvassed for their per-seat dues (per-car, in the case of drive-ins), and distributors will match the exhibitor remittances on a dollar-for-dollar basis. The COMPO anti-tax campaign will be financed from the organization's general fund.

In Chicago, meanwhile, it was decided by Illinois Allied to leave up to the individual theatre owners the decision as to whether the savings should be passed on to the public, if and when the tax is repealed. This coincides with the official view of the COMPO Tax Committee headed by Col. H. A. Cole and Pat McGee, the co-chairmen.

Other local action against the tax was taken at Hartford, Kansas City, New Haven, Cleveland and other points. The Cleveland meeting heard a talk by Trueman Rembusch. Mr. Rembusch, Al Lichtman and Sam Pinski are the administrative heads of COMPO—that featured an appeal for 5,000 theatre hardship cases whose survival is dependent on the removal of the tax.

## Decca Half Year Net

Consolidated net earnings of Decca Records, Inc., for the six months ended June 30, 1952, amounted to \$270,923 after provision of \$279,174 for income tax. These earnings are equal to 35 cents per share on the 776,650 shares of capital stock outstanding on June 30, 1952, and compare with net earnings of \$362,204, or 47 cents per capital share, for the corresponding period of 1951.



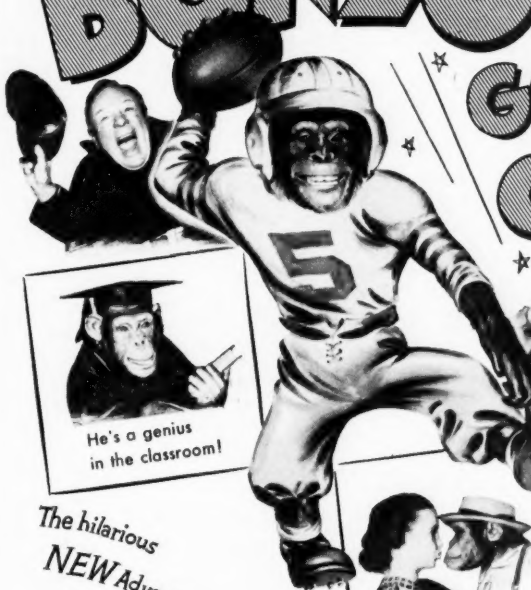
Ready to "KICK-OFF"  
the FOOTBALL SEASON!

NOW... HE'S A FOOTBALL HERO!  
As he Outsmarts the Professors...

# BONZO

and cuts up with  
the Campus Cuties!

## GOES TO COLLEGE



He's a genius  
in the classroom!

The hilarious  
NEW Adventures  
of that lovable clown-of-clowns!

He's got the  
co-eds cooing...



and the Dean stewing...

Starring

MAUREEN O'SULLIVAN · EDMUND GWENN · CHARLES DRAKE  
GIGI PERREAU · GENE LOCKHART

and **BONZO**



DIRECTED BY FREDERICK DE CORDOVA · SCREENPLAY BY LEO LIEBERMAN AND JACK HENLEY · PRODUCED BY TED RICHMOND · A Universal-International Picture

U-I...The Best Friend your Box-Office ever had!

# Hollywood Scene

by WILLIAM R. WEAVER  
Hollywood Editor

THE basic issue in the strike of the Screen Writers Guild against the Alliance of Television Film Producers is not a dollars-and-cents matter in the common meaning of the phrase. The quarrel concerns the manner, rather than the amount, of payment of employee by employer. Although the strike is against television film producers, and might seem to have no relevance to the Hollywood which serves the theatres, the outcome can relate to the larger industry, ultimately, in the same way that prevailing contracts in the theatrical-film industry relate to contracts now being made in the new field.

In brief, the SWG seeks from the ATEP a contract requiring the employer to pay a writer "a minimum advance payment against a percentage of the gross" and providing that this shall apply to "exclusive TV rights only, and these on a seven-year basis; all other rights remain the property of the author." Declining this, the ATEP is disposed to give the writers a contract stipulating a re-payment formula similar in outline to those already set up for actors and directors.

Neither variety of contract exists between any of the talent guilds or labor unions and any of the organizations of producers of films for theatres, although guilds and unions have sought these varieties and variations thereof on many occasions. If the SWG is as successful as the SAG and SDG were in getting what they asked of the video industry, all three can be expected to demand terms as snugly fitted to their formulae when, a couple of years from now, bargaining time in the theatrical field comes around again.

MONDAY night's announcement by Screen Producers Guild president Sol C. Siegel that the organization's second annual Milestone Award for historic contribution to the American Motion Picture is to go to Louis B. Mayer, impressed the production community at large as a bit of all-right. President Siegel pointed out that Mr. Mayer "more than any other person has been responsible for the establishment of the creative producer system as it exists today." That is, of course, the phase of the Mayer contribution to the American Motion Picture which a president of the SPG may refer to most appropriately, but there are as many more phases rating honorary awards as there are organizations to make them.

In a quarter-century of out-spending, out-

venturing and out-earning his contemporaries, the man to be honored by the SPG at banquet on the night of October 22 raised talent salaries of all kinds to heights just barely inside the boundaries of belief, and then came up with pictures that earned enough money to pay them and yield a proportionately ample profit. (Getting down from those heights is giving the industry housemaid's knee, but that's another story.)

Every guild and union in this branch of the business is a beneficiary of his having been so long its most spectacular and successful spender. It might be stretching matters a little to cite him with due ceremony, Alan Hale, Jr., Ralph Brook and pay, but it would be inside the facts.

THREE pictures were started during the week, and nine others were completed, bringing the shooting level to 30.

Outstanding among the new undertakings, historically as well as by magnitude, is "The Jazz Singer," with Danny Thomas, Peggy Lee, Jim Backus, Alex Gary, Eduard Franz and others. Louis F. Edelman is producing, and Michael Curtiz directing. This version goes in Technicolor.

Rockingham Productions, independent, began shooting "Mr. Walkie-Talkie," which Lippert Pictures will release. Hal Roach, Jr., is the producer, Fred Guiol the director, and the cast includes Joe Sawyer, William Tracy, Allan Hale, Jr., Ralph Brook and Margie Deane.

Alexander Paal Films, independent, began filming "The Foursided Triangle" in London. Paal is producing, and Terrence Fisher is directing a cast that includes Barbara Payton, James Hayter, Percy Mar-mont, Stephen Murray, John Van Eyssen, John Stuart and Kynaston Reeves.

## Bregstein Names 7 Films For 1952-1953 Release

Herbert Bregstein, West Coast film distributor, this week announced the names of the first seven films he will release nationally during 1952-1953. Mr. Bregstein recently joined forces with Peter Horner to organize Union Film Distributors, which will supervise release of the films in New York. The films are "Secret Flight," starring Ralph Richardson; "Affairs of a Model," a Swedish film; "Seven Ravens," a feature length all-puppet film; "The Villain Still Pursued Her," starring Anita Louise and Hugh Herbert; "Amazon Quest," starring Tom Neal; "Pimpernel Smith," starring the late Leslie Howard, and "One of Our Aircraft Is Missing."

## THIS WEEK IN PRODUCTION:

### STARTED

#### INDEPENDENT

Foursided Triangle  
(Alexander Paal  
Films—London)  
Mr. Walkie-Talkie

(Rockingham  
Prods.—Lippert re-  
lease)  
**WARNER BROS.**  
The Jazz Singer  
(Technicolor)

### COMPLETED

#### COLUMBIA

Salome—The Dance  
of the Seven Veils  
(Beckworth Prod.,  
Technicolor)

Steak for Connie  
The Girl Who Had  
Everything (Tech-  
nicolor)

#### INDEPENDENT

Man Trap (Alexan-  
der Paal Films)  
I'll Get You (for-  
merly The Black  
Pawns—Eros Films,  
Ltd.—Lippert re-  
lease)

**MONOGRAM**  
Stranglehold

**REPUBLIC**  
Fair Wind to Java  
(Trucolor)

**20TH CENTURY-FOX**  
Powder River  
(Technicolor)

#### MGM

Jeopardy

### SHOOTING

#### INDEPENDENT

The Sword and the  
Rose (Walt Disney  
British Prods.—  
England—Tech.  
The Monster From  
Beneath the Sea  
(Mutual Prods.)  
Battles of Chief Pon-  
tiac (Jack Broder  
Prods.)  
Return to Paradise  
(Aspen Pic.-U.A.  
release—Techni-  
color)  
Street of Shadows  
(Nassour Pictures-  
London-United  
Artists release)  
Moulin Rouge  
(Moulin Prods. &  
Romulus Films—  
United Artists re-  
lease)

Thomas Prod.—  
Technicolor)  
Roman Holiday

**REPUBLIC**  
Untitled Musical  
(TruColor)

#### RKO RADIO

Never Wave at a  
Wac (Independent  
Artists)  
Break-Up

#### 20TH CENTURY-FOX

My Cousin Rachel  
Taxi (New York)  
60 Saddles for Gobi

#### UNIVERSAL-INT'L

Column South  
(Technicolor)  
Abbott & Costello Go  
to Mars  
Lone Hand  
Desert Legion  
(Technicolor)

#### WARNER BROS.

His Majesty  
O'Keefe (Techni-  
color)  
Back to Broadway  
(WarnerColor)  
The Master of Bal-  
lantrae (Techni-  
color)  
Stop, You're Killing  
Me (WarnerColor)

#### PARAMOUNT

Brazen (Pine &

## Gets Austrian Ski Short

George Kraska, foreign film importer and exhibitor, announced this week in Boston that he had secured the American distribution rights to "Miracle on Skis," a 16-minute skiing short made in the Austrian Alps. The picture will be handled nationally by Mr. Kraska through Regal Pictures Corporation of Boston.



**Back of every man of action**

*...there's a woman made for love!*

HOWARD HUGHES  
presents  
**ONE  
MINUTE  
TO  
ZERO**

starring

**ROBERT MITCHUM  
ANN BLYTH**

AN  
**EDMUND GRAINGER**  
PRODUCTION

Where he goes...there goes her heart!  
Flying with him...fighting with him...  
and loving him every inch of the way!  
For this is the real thing...**IT'S THE MOST  
EXCITING ACTION PICTURE EVER MADE!**



WITH **WILLIAM TALMAN • CHARLES MCGRAW • MARGARET SHERIDAN** Directed by **TAY GARNETT** Written by **MILTON KRIMS & WILLIAM WISTER HAINES** Produced by **EDMUND GRAINGER**

**-AND SHOWMANSHIP  
NATIONAL ADS!**

Five different styles of full page ads—one full page in Life, Look, S. E. P., Collier's, Time, Newsweek; Ebony, Am. Legion Magazine, V.F.W. Magazine—This Week Sunday supplement in 31 cities and American Weekly supplement in 22 cities FOR A SMASHING TOTAL OF 42,387,769 CIRCULATION!

# Check List

of recent or forthcoming  
releases featured in advertising in  
**MOTION PICTURE HERALD** \*

(alphabetically by title)

Title	Distributor
Affair in Trinidad (4 Pages)	Columbia
Big Jim McLain (3 Pages)	Warner
The Big Sky (2 Pages)	RKO
Blackhawk	Columbia
The Brigand (2 Pages)	Columbia
California Conquest	Columbia
Captain Pirate (2 Pages)	Columbia
Caribbean (2 Pages)	Paramount
Carrie (2 Pages)	Paramount
The Devil Makes Three	MGM
Don't Bother to Knock (3 Pages)	20th-Fox
Football Thrills	MGM
Francis Goes to West Point (2 Pages)	Universal
High Noon	UA
Island of Desire	UA
Ivanhoe (12 Pages)	MGM
Just for You (2 Pages)	Paramount
Les Miserables (2 Pages)	20th-Fox
Lovely to Look At (2 Pages)	MGM
Lure of the Wilderness (2 Pages)	20th-Fox
Lydia Bailey (2 Pages)	20th-Fox
The Miracle of Our Lady of Fatima (4 Pages)	Warner
My Man and I	MGM
One Minute to Zero	RKO
Pat and Mike (3 Pages)	MGM
The Quiet Man (2 Pages)	Republic
Robin Hood (3 Pages)	RKO
She's Working Her Way Through College (8 Pages)	Warner
Skirts Ahoy!	MGM
Son of Paleface	Paramount
The Story of Will Rogers (8 Pages)	Warner
Strange World	UA
Sudden Fear (2 Pages)	RKO
Washington Story (3 Pages)	MGM
Way of a Gaucho	20th-Fox
We're Not Married	20th-Fox
What Price Glory (2 Pages)	20th-Fox
Where's Charley? (6 Pages)	Warner
Woman of the North Country (2 Pages)	Republic
The World in His Arms (5 Pages)	Universal



**The Vital Spark** that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is the *vital spark* for the power that produces greatest results!

\* Pictures featured in *M. P. Herald* advertising during past 6 weeks.

# Walsh to Head IATSE Sixth Time

MINNEAPOLIS: Members of the International Alliance of Theatrical Stage Employees, meeting here last week in their 41st biennial convention, unanimously reelected Richard F. Walsh to his sixth term as international president.

At the conclusion of the week-long meeting, the delegates also reelected William P. Raoul as general secretary-treasurer and Harland Holmden, Roger M. Kennedy, Carl G. Cooper, Harry J. Abbott, O. M. Jacobson and Louise Wright as vice-presidents. Reelected with some opposition were vice-presidents James J. Brennan and Felix D. Snow, Hugh J. Sedgwick, secretary-treasurer of the Ontario, Canada Provisional Federation of Labor, also was elected a vice-president, filling a vacancy created by the death of William P. Covert.

## To Fight 16mm Suit

Resolutions passed by the 1,200 delegates included one direction to the general office of the IATSE to "take such action as may be necessary" to aid the industry's fight against the Justice Department's anti-trust suit in connection with the sale of 16 millimeter films to television. The statement noted "the direct and vital stakes" which the IATSE has in "preserving, maintaining and expanding the motion picture industry."

The IATSE also formally protested the increasing practice of some U. S. producers to make films abroad to take advantage of cheap production and labor costs. The convention instructed the IA to solicit the support of all labor organizations in America and all other Americans in protesting this practice.

## Attack Control Operation

Another resolution took Congress to task for the failure to hold the line on prices while at the same time restraining wage increases. The convention then went on record as favoring decontrol of wages in all industries where there are no price controls in effect. Delegates also approved IATSE's taking part in the industry campaign to obtain repeal of the 20 per cent Federal Amusement tax and, in another motion, directed the president to take whatever steps necessary to prevent the illegal use of the IA emblem.

No action was taken on proposals that the IATSE aid in the drive to win patronage for theatres. Mr. Walsh expressed the informal opinion to the convention that while the union was willing to do its share, he felt that good films, good equipment and good theatres, would have to provide the basic solution.

Highlights at the meeting were speeches earlier in the week by Eric Johnston, president of the Motion Picture Association of America; Colonel H. A. Cole, exhibitor leader of Dallas, and Charles W. Perrine, vice-president of Minnesota Amusement Co.

# People in The News

MR. AND MRS. SAMUEL GOLDWYN sailed from New York last week aboard the *S.S. Conte Biancamano* for a month's vacation in Europe. They will return about September 8 and will stop over briefly in New York before returning to the West Coast.

ARTHUR B. KRIM, president of United Artists, left by plane last week to make a survey of branch operations and independent production in Rome, Paris and London. In Paris he will confer with ANATOLE LITVAK on production plans for the forthcoming "Via Flaminia."

Y. FRANK FREEMAN, vice-president and studio head of Paramount Pictures, arrived in New York last weekend for conferences on upcoming product with BARNEY BALABAN, president, and other home office executives. Y. FRANK FREEMAN, JR., associate producer of GEORGE PAL's forthcoming production, "Houdini," is in New York for conferences with DUNNINGER, world-famed mentalist, who has been signed as technical director on the film.

JAMES S. ABORSE, Warner Brothers branch manager in Cincinnati, has been promoted to the post of central district manager with headquarters in Cincinnati, succeeding

ing F. D. "DINTY" MOORE, who has resigned. ROBERT H. DUNBAR, Jacksonville branch manager, will take over the Cincinnati branch managership. RALPH IANNUZZI, branch manager in Atlanta, has been promoted to branch manager in Boston, replacing GEORGE W. HORAN, who is on indefinite leave of absence due to illness. CHARLES T. JORDAN, JR., Atlanta salesman, has been promoted to Jacksonville branch manager.

ROBERT J. KINGSLEY, formerly chief of production for the Associated Press' "Spotnews" television newsreel, has been appointed production supervisor for PSI-TV, Inc., producers and distributors of television film programming, it was announced in New York this week by PAUL WHITE, president.

ARTHUR W. ANDERSON, recently named midwest division manager for Warner Brothers, was honored by the board of directors of the Variety Club of Illinois at a luncheon August 12 in the Covenant Club of Chicago.

MARVIN JACOBS, eldest of the famed JACOBS BROTHERS of Buffalo, operators of Sport-service, Inc., will retire September 1.

## Johnston And Leaders Discuss Legion's Coming "Red" Report

The American Legion's report on the Hollywood "Red" situation, a report which will be read to the national convention in New York the week of August 25, was the subject of discussion at a meeting Monday in that city between Eric A. Johnston, president of the Motion Picture Association of America, and top Legion officers.

Among the latter were National Commander Donald Wilson, and the director of publications, James F. O'Neil, editor of the *American Legion Weekly*, which has been foremost in the attacks upon Hollywood, and the unfavorable publicity, and which has been regarded as inspirational in the picketing of some theatres.

The meeting was described as an exchange of views. The Legion officers mentioned are those who met with MPAA executives in Washington March 31, following which some 200 Hollywood studio workers were told of the Legion's suspicions and given a chance to clear themselves, which most reportedly have done.

## New TV Film Unit Completes First 13

Completion of the first 13 films for its new television film series, "China Smith," was announced this week by Manny Reiner, vice-president in charge of sales of PSI-

TV, Inc., producers and distributors of television film programming. The first three films will be released for telecasting September 15.

At the same time, Andrew Jaeger, vice-president, reported the sale of a package of 68 feature pictures to seven new TV markets by PSI-TV. Mr. Jaeger, who has left for a tour of the midwest where he will contact TV stations, gave three reasons for increased station and sponsor interest in films. They are the recent 16mm anti-trust suit, expansion of cable facilities and the growing use of spot announcements during feature film showings.

Dan Duryea plays the lead in the "China Smith" series which used 104 sets and a cast of 214, according to Mr. Reiner.

## Walter T. Freeman Dies

Walter T. Freeman, 54, died August 8, at Boston City Hospital, where he was rushed after collapsing with heart trouble on the stage of the RKO Boston Theatre, where he was stage manager.

## Leo Weber

Leo Weber, 47, staff organist at the Radio City Music Hall in New York, died August 5 in Stroudsburg, Pa. A graduate of the Felton School of Music, Mr. Weber also was on the staffs of the National Broadcasting Company and Columbia Broadcasting System.

## Pin Ohio Defense on Free Press

**TOLEDO:** Ohio State censorship of motion picture newsreels was labeled a "clear" violation of the constitutions of the state of Ohio and of the United States by attorneys for Martin G. Smith, Toledo exhibitor, in a brief filed in the Municipal Court here last week.

Mr. Smith, owner of the Westwood theatre, on July 17 deliberately showed a newsreel that had not been submitted to the Ohio censors for approval and was arrested the following day. The case, designed to prove such Ohio censorship unconstitutional, was arranged through the cooperation of the Independent Theatre Owners of Ohio and the Motion Picture Association of America.

The defense, in hearings last Friday during which a plea of not guilty was entered, declared that such censorship violates the constitutional guarantees of free speech and free press for two principal reasons:

1. The requirement of advance exhibition to and license by the Ohio Department of Education constitutes an "unjustifiable prior restraint on a disseminator of news."
2. The tax imposed by Ohio on motion pictures, including newsreels, is an "unlawful form of interference with free speech and press, and is unduly discriminatory."

The brief also charged that the Ohio censorship rules are "so vague and indefinite and leave so much to the judgment and discretion of the particular censors, that they cannot be upheld."

It claimed that the U. S. Supreme Court had upset the Ohio law in the "Miracle" and "Pinky" cases and asked the Ohio court to declare that the censorship of newsreels is specifically unconstitutional.

In another tack, the brief declared that the Robinson-Maxim bout was seen via theatre TV at the Albee theatre in Cincinnati without prior censorship or being subjected to taxation. "If the same prize-fight had been recorded on film and shown the same day or the next day in the same theatre, then the Division of Film Censorship would have insisted on licensing and collection of fees," the brief stated.

At the conclusion of the testimony, the attorney-general of Ohio was given two weeks within which to file a brief defending the State's censorship laws, after which the defense will be given a week in which to reply.

### Add Vaudeville in Cleveland

The 1,300-seat Garden theatre in Cleveland has introduced vaudeville one night a week as a mid-week business booster. The initial program consisted of three acts with Kousin Kay as master-of-ceremonies.

## IN NEWSREELS

**MOVIETONE NEWS, No. 65**—Eisenhower, King Farouk in exile. Russell calls on Stevenson. Drought in Southland. Miss Texas. Olympics end.

**MOVIETONE NEWS, No. 66**—Eisenhower meets Red Indians. Adlai Stevenson at fair. Street cave-in in Philadelphia. Rhee wins in Korean voting. Gromyko presents credentials in London. Trotting races. Soap box derby. Boat racing. Water skiing.

**NEWS OF THE DAY, No. 289**—How Farouk lost throne. Action in Korea. Record jet flight. Eisenhower and Stevenson activities. Olympics end.

**NEWS OF THE DAY, No. 290**—Rhee wins election. Korea sea of mind. Eisenhower and Stevenson. Rush from Red zone. Waiters' race. Speed boating. Soap box derby.

**PARAMOUNT NEWS, No. 162**—Presidential candidates in action. Jolson award goes to Bob Hope. Pacific defense alliance. Battle in Korea. Olympic wind-up.

**PARAMOUNT NEWS, No. 163**—Election in Korea. Books of Freedom. Eisenhower and Stevenson. Boat racing. Baseball. Soap box derby. Diaper Derby.

**TELENEWS DIGEST, No. 32B**—Red rally in Berlin. Rain maker beats drought. Margaret Truman in Switzerland. Interview with Adlai Stevenson's sister. Films of Farouk's onster.

**TELENEWS DIGEST, No. 33A**—New Democratic chairman. Eisenhower with Indians. New Suntan fashions. Exclusive films of "wetback" labor problem. Windsor in Rome. Danish royalty in Greenland. Motor boat racing.

**UNIVERSAL NEWS, No. 545**—Korea fighting. Truman votes in Missouri. Miss Universe. Alpine treks. Ann Blyth. Olympics windup.

**UNIVERSAL NEWS, No. 546**—Soap box derby. Korea voting. Rainy season in Korea. Flying saucers. Weight reducing. French chapeaux. Motor boat racing.

**WARNER PATHE NEWS, No. 104**—Eisenhower outlines campaign. Fighting in Korea. Truman in the spotlight. Changing of guard at war crimes prison. Tokyo rag pickers' town. Olympics end.

**WARNER PATHE NEWS, No. 1**—War in the rain in Korea. Rhee wins election. Hiroshima remembers A-bomb. Truman signs books for German University. Margaret Truman in Germany. Red Rally flaps in Germany. Windsor ill. Boat racing. Diaper derby. Soap box derby.

## Merian C. Cooper Joins Cinerama on Loan Basis

**HOLLYWOOD:** Lowell Thomas, chairman of the board of Cinerama Productions Corporation, announced this week that a loan arrangement has been effected with Argosy Pictures Corporation under which Merian C. Cooper, president of Argosy, will be loaned to Cinerama Productions as general manager in charge of all production.

The non-exclusive loan-out will begin following completion of Argosy's next production for Republic Pictures, "The Sun Shines Bright," which director John Ford, Mr. Cooper's partner in Argosy, will put before the cameras next week.

Cinerama Production's first picture, "This Is Cinerama," will be shown in New York late this September. Current plans call for the production of about two pictures a year, Mr. Thomas said. He also explained that Cinerama Productions is an entirely separate producing company from Cinerama Incorporated, an organization headed by Hazard E. Reeves which controls and supplies the technical guidance and materials to produce films in the new medium.

Mr. Cooper's latest Argosy production is "The Quiet Man," which he co-produced with Mr. Ford.

## Hellman in Pennsylvania

Neil Hellman, drive-in operator of upper New York State, has obtained a plot of land for a drive-in theatre, between Langhorne and Morrisville, Pa., on U. S. Route One. The land is near the new Levitt Town home development. The theatre will probably hold 800 cars and cost \$150,000.

## VFW Lauds Record of Industry

**LOS ANGELES:** The motion picture industry's fight against Communism was praised here last week in a resolution passed by the 53rd national encampment of the Veterans of Foreign Wars here.

The resolution called attention to the industry's cooperation with Congressional investigating committees and said that it had "by its own acts placed itself in the forefront of the fight against Communism in the United States." The VFW further pointed out that Hollywood "has taken extraordinary financial and legal risks in eliminating Communists from the industry and at great cost has eliminated identified subversives from the ranks of its employees."

Citing the "considerable number of anti-Communist films" produced by the industry, the resolution concluded:

"Therefore be it resolved that the 53rd national encampment of the VFW commend the motion picture industry for its example in fighting Communism and pledge full support of the VFW to the industry's continuing battle against subversive persons and activities and that the VFW strongly reaffirms its intentions to utilize every weapon of public protest and action to rout Communists from other branches of the entertainment industry and all other areas of American life which have been infiltrated by Communism."

## ACLU Sponsors Private Screenings of "Miracle"

The American Civil Liberties Union is sponsoring two private screenings of the controversial film, "The Miracle," August 15 and 18 at Chicago's First Unitarian Church in Hyde Park. The action follows the banning of the film by the Chicago Police Censor Board. Edward H. Meyerding, executive director of the Union in Illinois, announced that admission to the two screenings are by invitation and reservation only, with civic leaders, clergymen, physicians and Union members being invited.

## Screen Producers Guild Will Honor Louis B. Mayer

Louis B. Mayer, former vice-president in charge of production at MGM, on October 22, at the Screen Producers Guild annual dinner in the Statler Hotel, Los Angeles, will receive the annual "Milestone Award" for his "historic contribution to the American motion picture." The Award was established last year, and is given to persons whose achievements may be properly called milestones in the industry's history. Sol C. Siegel, Guild president, said last week Mr. Mayer more than any other industry leader is responsible for the creative producer system.



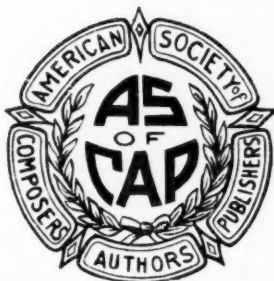
# Mr. Exhibitor:

**I**F YOU are performing copyrighted music in your theatre by means of recordings, you will want to obtain the license necessary for your protection. ASCAP music on the films exhibited in theatres is cleared through the motion picture producer or distributor. This, of course, does not give you the right to perform ASCAP music by any other means.

An ASCAP license gives you the right to perform the finest music available for the entertainment of your patrons—the works of over 2,500 composers and authors and 350 publishing firms—in a single package.

ASCAP is making its license for non-film uses available to the theatre industry, both for four-wall theatres and drive-ins, at a very low fee.

An ASCAP representative will visit you in the near future to give you complete information concerning an ASCAP license and the rate for your theatre.



**AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS**

575 MADISON AVENUE, NEW YORK 22, N. Y.

# The National Spotlight

## ATLANTA

H. A. 'Bert' Allright, appointed as manager of the Hilans theatre, in Avon Park, Fla. . . . The new Rockdale drive-in, at Dublin, Ga., has opened. . . . The new Twinkle-Star drive-in, Jacksonville, Fla., will be ready for opening about August 15. . . . Mr. and Mrs. J. L. Ratlerson, owner of several theatres in Florida, are the new owners of the drive-in at Clearwater, Fla. . . . D. Boone, manager of the Gables theatre, Coral Gables, Fla., for many years has resigned. . . . Booking and visiting were: R. M. Kennedy, theatres in Alabama; Paul Englar, theatre owner in Birmingham, Ala.; D. L. Buzbee, Ritz, Dadeville, Ala.; C. S. Pitman, Pitman, Gadsden, Ala.; L. J. Duncan and Sidney Lard, West Point Amusement Co., West Point, Ga.; Earnest Ingram, Lineville and Ashland, Ala., theatres; Mr. and Mrs. Shingler, Buena Vista, Buena Vista, Ga.; J. S. Tankersley, Ellijay, Ellijay, Ga.; Wendal Welch, Dallas, Dallas, Ga.; and E. P. Maddox, Hampton, Hampton, Ga. . . . Gerald Chadwell is the new owner of the Avondale theatre, Birmingham, Ala.

## BOSTON

Al Swerdlove of Screen Guild has taken over the New England franchise for all Lippert releases and will distribute them as of August 23. . . . Ersley Blanchard, manager of Interstate's Coniston theatre, Newport, N. H., was married to Miss Eve Connolly. . . . Harry Fisher, manager of the Fairlawn, Pawtucket, R. I., will reopen the theatre on Sunday, August 31. . . . Jack Champlam, owner of the Playhouse, Randolph, Vt., was in a serious auto accident and is now in a plaster cast with a broken back. . . . A testimonial dinner was tendered to Jim O'Loughlin, who has resigned as manager of the Port theatre, Newburyport, to accept an appointment as probation officer for the juvenile court of Essex County. The dinner was hosted by Judges of Essex County, probation officers and clerks of courts. It was attended by Joe Liss, district manager of Warner's Massachusetts theatres who made a presentation to Mr. O'Loughlin. . . . Sympathy to Philip Smith, Smith Management Company in the death of his father, Adolph Smith, 78, in New York.

## BUFFALO

The Teck, the movie house for Shea's Buffalo, has adopted a new policy—opening Monday through Friday at 5:30 and offering shows all day on Saturday and Sunday only. . . . When Lester Pollock presented "Walk East on Beacon" recently at Loew's in Rochester, he used more than 30 TV spots to test the box office pulling power of the medium. . . . Myron J. Kallet of Oneida, president of Kallet Theatres, Inc., a circuit of more than 40 theatres in the state and head of the Copper City Broadcasting corporation, owner of WKTV in Utica, heads a

group investigating the possibility of competing for one of the additional TV channels assigned to Buffalo. John McMahon, Paramount salesman is passing around the cigars in celebration of the birth of William Michael McMahon. . . . Joe Lebowitz, 20th Century-Fox exploitation representative was in town conferring with Shea, Paramount and Century publicity heads. . . . The office employees of the Paramount branch held their annual picnic near Dunkirk, N. Y. . . . Buffalo radio station WKBW has applied to the FCC for permission to build and operate a TV station on Channel 7, the channel for which the *Courier-Express* applied three weeks ago.

## CHICAGO

John Smelker has joined the managerial staff of Manta and Rose. . . . The H. & E. Balaban E. A. R. theatre, Chicago, closed August 3. . . . John Balaban spent a few hours at his desk after being absent for several weeks. . . . Variety Club of Illinois scheduled a "welcome" banquet at the Covenant Club for Art Anderson, new midwest division manager for Warner Bros. . . . The premiere of "Somebody Loves Me," will be held at the Chicago Theatre September 3. . . . John Semadallas, of the Ramova theatre, has returned from a trip to Greece. . . . Al Weinberg, with Warner Bros. Theatres here since the early thirties, is resigning and plans to go into business for himself. . . . "How Science Serves You," Chesterfield short subject being distributed by National Screen, has been booked into the entire B. & K. circuit. . . . Exhibitor contributions in this area for COMPO are coming in well.

## CINCINNATI

The number of polio cases throughout the Cincinnati exchange territory is showing an

## WHEN AND WHERE

**September 14-18:** Annual convention and trade show, Theatre Owners of America, Shoreham Hotel, Washington, D. C.

**September 30-October 1:** Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

**October 6-10:** 72nd semi-annual convention, Society of Motion Picture and Television Producers, Hotel Statler, Washington, D. C.

**October 20-22:** Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

**November 15-19:** Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

increase over the corresponding period last year. The growing incidence of the malady is having some effect on theatre attendance in certain situations. The Crumpler theatre, at Crumpler, W. Va., operated by A. B. Pierce, has been forced to close because polio has reached almost epidemic proportions in that area. However, no general theatre closings are imminent. . . . In addition to a program of first run product, the Twin Drive-in, operated by Rube Shor, the only outdoor theatre within the city limits, recently played a one-night engagement of a well-known 25-piece name band as an added attraction. . . . Stanley C. Jacques, RKO branch manager and James Ambrose, Warner manager, were among the judges of the recent "Miss Greater Cincinnati" contest, held at Coney Island, local Ohio river resort. The 32nd annual bathing beauty event, under auspices of area businessmen, was filmed by Warner-Pathe News. . . . Nat Turberg, manager of the independent Palace theatre, in nearby Hamilton, Ohio, gave a benefit showing for the Hamilton camp for crippled children.

## CLEVELAND

"Ivanhoe" chalked up the biggest midweek attendance in the history of Loew's Stillman Theatre. Frank Murphy, Loew theatre division manager reports it played to 7,300 paid admissions on opening day. . . . Deborah Joy is the name of the first child born to Sam Shubouf, manager of Loew's Park theatre and Mrs. Shubouf. . . . Theatres located in Cleveland's west side are trying out a five cent boost in admission prices for children and juniors. New scale is 15 cents and 35 cents. . . . Associated Circuit is enlarging and modernizing the concession stands in the Homestead, Cleveland and the Clinton, Port Clinton. . . . Robert Long has been transferred from the Homestead to the Fairview to succeed Wallace "Doc" Elliott as manager. . . . Herb Ochs, drive-in circuit operator, is in Canada looking after his north-of-the-border drive-ins.

## COLUMBUS

Television station WSAZ-TV, Huntington, West Virginia, is now the world's most powerful TV station with a jump in power from 17 to 84 kilowatts. . . . James A. Maddox, veteran local theatreman, was the first chairman of the Ohio censor board, it was recalled in a *Dispatch* Sunday Magazine feature by Mary McGarey. Mr. Maddox, who was appointed by Governor Cox in 1913, said that many people thought that reformers initiated the move for censorship. He said that the Motion Picture Exhibitors' League preferred having state censorship to local censor laws.

## DENVER

Mrs. Vera L. Cockrill, widow of B. D. (Dave) Cockrill, who died last week, was

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active president of the Denham Theatre Corp., which operates the Denham as well as four first run houses in Indianapolis, Ind. Mrs. Lucille Ann Reagan, wife of Charles Reagan, Loew's executive, was moved up to vice-president, and Mrs. Lydia K. Vayo, formerly secretary to Mr. Cockrill, is now secretary-treasurer. Operation of the Indianapolis situation will be through a general manager there. . . . Fred Brown, buyer and booker for the Black Hills Amusement Co., is back on the job after a lengthy illness. . . . Robert Hill, Columbia branch manager, on leave because of illness, is recuperating at home following an operation. . . . Commonwealth Theatres, Kansas City, has bought the Pawnee drive-in, North Platte, Neb., from W. L. Smith. . . . Ben Benda, assistant at the Ritz, has been made manager following the resignation of Don Lappin, manager.

## HARTFORD

Harry F. Shaw, division manager, Loew's Poli-New England Theatres, told the press that business has picked up "generally everywhere. The news that trade is better in film houses is an excellent indication that if you have what the customers want, business will gross accordingly." . . . Hugh Connors has been named assistant manager of the Princess theatre, Hartford. He was formerly a checker for Ross Federal Service. . . . Jack Daugherty, formerly with Lockwood and Gordon Theatres in Connecticut, has been recovering from pneumonia at the U. S. Navy Hospital, Bainbridge, Md. . . . Ralph Paradis has been named manager of the Lishon drive-in theatre, Lewiston, Me. . . . "Jumping Jacks" was held over for two weeks at the Allyn, Hartford, and Paramount, New Haven. . . . Hartford Visitors: Al Fisher, exploitation department, UA, working here and in Springfield, Mass., on "Island of Desire"; William Daugherty, Torrington (Conn.) drive-in; Harry Brown- ing, New England Theatres.

## INDIANAPOLIS

Bill McCraw will come from Dallas to "emcee" the banquet following the Variety Club's annual golf tournament at the Indianapolis Country Club August 18. . . . Truman Rembush, president of Indiana Allied, was to leave for Hollywood this week to attend the COMPO meeting with studio heads. . . . Bill Carroll ATOI secretary, has wired studios an SOS for more display material to show at the Indiana State Fair exhibit. . . . Dave Freeman of Paramount, Bill Green of Columbia, Manny Pearson of MGM and Bob Ungerfield of Universal were all here exploiting films. . . . Carleton Carpenter spent three days in town ballyhooing "Fearless Fagan" and made personal appearances when it opened at Loew's Thursday. . . . Dean Brown, formerly with Alliance in Fowler, Ind., has succeeded Walter Ahrens as manager of the Lyric here. . . . "The Greatest Show On Earth" has been set for a first popular price run at the Indiana starting August 21.

## KANSAS CITY

"The Greatest Show on Earth" returning for a popular-price engagement at the Paramount, had a big second week. . . . Considerable variety in scheduling among subsequent runs, is noted. For instance, some offer a

(Continued on following page)

# BOB ENOCH OF KENTUCKY, A REAL, WIDE-AWAKE SHOWMAN



ROBERT T. ENOCH

ELIZABETHTOWN, KY.: One of the most aggressive and wide-awake showmen in the United States may very well be Robert T. Enoch, president of the Elizabethtown Amusement Company here, who, although only in his early 40s, already is a veteran of almost 30 years in the film industry. Mr. Enoch's is the hand guiding Elizabethtown's State and Grand theatres, as well as its Star-Lite Drive-in, described by another industry member as "three successful, deluxe operations in an average town."

In addition to handling the executive details for the three theatres, Mr. Enoch has on occasion also been seen filling in for usher, doorman and even in extreme circumstances, the concessions operator. Having gotten his start as a theatre usher at the age of 11, Mr. Enoch is qualified to say that he knows how a theatre should be run, and he's prepared to show how.

The Elizabethtown theatre man is a native of Parkersburg, W. Va., in whose Lincoln theatre he made his debut as an usher. Following his experience there, he joined the Paramount Theatres and eventually was made publicity director for a number of New York City houses. Subsequently he served in executive capacities in Parkersburg again and as manager for Jack Schwartz in Shelbyville, Ky. There also were tours of duty in Richmond, Ky., and at the Crescent, Brown, Alamo and Vogue theatres in Louisville. The Vogue assignment immediately preceded his association with the Elizabethtown company he now heads.

Even though he now has his own theatres and is in charge of the entire operation, Mr. Enoch has not lost his love of—or knack for—showmanship. A brief look at his exploitation activities might serve as inspiration to other theatre men.

Being a sports enthusiast and a very good golfer, the former Parkersburg boy

makes it a practice of letting members of the Elizabethtown football team come to his theatres gratis every time they win a game. He carries a few guest tickets with him wherever he goes, passing them out diplomatically to any acquaintances he suspects of new allegiance to TV. Christmas and Easter time are devoted to elaborate children's shows, sponsored with the aid of local merchants who furnish prizes in return for screen and program advertising.

Mr. Enoch also makes it a practice of lending the use of his theatre screens in advertising church socials, special events and civic affairs. The theatres themselves are used for holding Sunday school and other special services, including Easter sunrise services at the Star-Lite Drive-in.

One of his most original ideas is, from time to time, to pick out certain companies in the community to whom he gives theatre passes to be enclosed in the pay envelopes. This, he points out, brings in new patrons and returns some old ones. To see that these various, carefully drawn plans don't go unnoticed, Mr. Enoch also keeps in close contact with the newspaper folk who oblige with free publicity.

The mails also are used to advantage. Each week some 8,000 theatre programs are mailed out to residents of Elizabethtown and neighboring communities. The mails are used, too, for special promotions such as the one last June in which engraved cards were sent to all high school graduates, congratulating them on their achievement and enclosing free theatre passes for their use. He also keeps a birthday list, the lucky names on which get appropriate cards and a couple of welcome passes.

Mr. Enoch is responsible for the Elizabethtown Kiddie Club, this year under joint sponsorship with Brown's Ice Cream Company. Meetings are held at the State theatre every Saturday morning and weekly prizes range from Brown ice cream to parakeets and bicycles. Amateur nights, always popular, are sponsored by Mr. Enoch, with the winners given cash prizes as well as air time over the local radio station.

In the field of community relations, Elizabethtown's "Mr. Showman" also keeps active. He is a member of the Masonic Lodge, a past director of the Chamber of Commerce, a member of the Kentucky Association of Theatre Owners and generally regarded as one of the town's most prominent citizens for his work in charity and benefit programs.

Being a showman and a prominent citizen, however, do not in themselves make a theatre pay. Mr. Enoch is a stickler for good physical theatre operation—cleanliness, maintenance, efficiency and courtesy. "With the proper operation," he said recently, "the majority of theatres now in operation can be made successful."

(Continued from preceding page)

late show, but differ in programming. One group repeats both features in the evening (the usual practice is to show one once, the other twice). Some provide a special (usually horror) feature for an additional midnight show, at a separate admission. The drive-ins often have an extra feature starting near midnight, at no extra charge. . . . The Vogue is showing "Last Holiday," third week; to be followed by "Blythe Spirit." . . . The board of directors, Kansas-Missouri Theatre Association, will meet August 20. Plans for the annual convention is one important subject on the agenda. . . . Charles Potter, a drive-in operator, visited Canada recently and observed the drive-ins there.

## LOS ANGELES

Exhibitors Service has acquired the Hecmet and San Jacinto theatres from Harold Martin, for buying and booking. . . . Allen Martini, Realart Pictures, planned in from his business trip to Denver. . . . Clyde Eckhart, retired branch manager of Twentieth Century-Fox, returned from a motor trip to the East. . . . A new thousand-car drive-in will soon be erected in the Norwalk-Downey area by Comet theatre, Inc., which operates a number of theatres up North. . . . Tom Quinn, booker for Vinnicoof theatres, is off to Washington with his wife for a vacation. . . . The Century has joined the list of closed theatres in this area. . . . Warner district manager J. R. Rogers has announced his resignation from that organization. Hold-up men took \$2,000 from the manager of the Vermont drive-in. . . . Harry Popkin has shuttered his Hippodrome on Main St. . . . Don Brodie plans to reopen the closed Cinema theatre with a series of original stage productions. . . . Despite earthquake fears, convention telecasts and the heat wave, the Downtown Rialto, with "Jumping Jacks," rolled up the biggest gross in town, a total of \$13,000 the first week. . . . Out of town exhibitors seen on our Row were: Mrs. Phil Kassen, Camarillo; Moses Hernandez, Guadalupe; Judge Pawley, Indio; and Vincent Murphy, Arizona.

## LOUISVILLE

The Columbia Amusement Columbia theatre, Paducah, Kentucky, is undergoing extensive remodeling and modernization, and is scheduled to reopen around August 15. Plans are to run a premiere showing of "Just for You" as the re-opening attraction. . . . Robert T. Enoch, president of the Elizabethtown Amusement Co., which controls the State and Grand, indoor theatres, and the Star-Lite drive-in theatre, all in Elizabethtown, Ky., has announced the purchase of a sizeable piece of property between Elizabethtown and Fort Knox, Ky., where they plan to build a de-luxe drive-in. According to Mr. Enoch, the drive-in will be of the absolute latest in equipment and furnishings will be complete with a super-concession stand, patio, outside individual seating, playground and numerous other innovations. The property is to be cleared and construction started in the very near future.

## MEMPHIS

The first matinee of the "King Kong" opening found around 2,000 Memphis children and many adults blocking traffic and trying to get into Warner Theatre. The

rush was still on three days later. . . . R. C. Settoon, branch manager, Universal, was in California on a trip he won in the company's Nate Blumberg drive. . . . C. C. Bach, National Theatre Supply, was vacationing in Florida. . . . Ben Y. Cammack, district manager, Dallas, was a visitor at RKO in Memphis. . . . Mrs. Jesse Howe, owner, opened her new Sunset drive-in at Hot Springs, Ark. . . . Construction work is under way on a new drive-in owned by B. F. Jackson and Mrs. P. E. Morris at Indianola, Miss. . . . Exhibitors booking on shopping on Film Row included J. H. Moore, Crenshaw; Lyle Richmond, Senath; W. C. Kroeger, Portageville; Louise Mask, Bolivar; Robert Wilson, Mercer; Mrs. J. C. Noble, Leland; Hays Kinney, Hughes; Mrs. C. A. Shaw, Swift; W. P. Dowling, Greenwood; and Mrs. J. A. Keller, Joiner.

## MIAMI

The Miami Chamber of Commerce vice-president, James LeGate, used the facilities of radio station WIOD to present Lillian Claghton of Claghton Theatres with a citation for the firm's "important part in creating employment opportunities for older citizens." Mrs. Claghton also rated space in a local amusement column for her unique ad, a letter to the public about the films showing in her circuit's houses. . . . Manager Jack Hegarty of the Gables has a tie-in, for "She's Working Her Way Through College," with the students of the University of Miami who are eligible to participate by stating in the usual 25 words "How I'm Working My Way Through College." . . . The patrons of the Carib are enjoying the innovation of a direct newscast at 6:00 p.m. when "Meet the News" comes over WTVJ. At the Carib, the only theatre in south Florida equipped for theatre television, a 15 x 20 foot TV screen receives the picture magnified at least 15 times. This replaces the news reel usually included. . . . A thief who used an acetylene torch to burn a hole through the safe, made off with \$145 from the Shores theatre recently.

## MINNEAPOLIS

The World Theatre, first run loop house in St. Paul, was re-opened August 8, completely re-decorated, under the new management of Ted Mann and George Granstrom, well known Twin City exhibitors. . . . Hy Chapman, Columbia branch manager is convalescing at University hospital following an operation. . . . Free coffee is being served at the Terrace, Robinsdale, suburban house, during the current engagement of "Quo Vadis." . . . "High Noon" is a second week holdover at the State theatre, first run loop house. . . . "Robin Hood" has been moved over to the RKO Pan for a second week loop showing. . . . Film Row visitors were: Carter Troyer, State Theatre, Bottineau, N. Da.; Guy Engen, Lyric Theatre, Rugby, N. Da.; and Urban Stolpman, Big Stone drive-in, Big Stone City, S. Da.

## NEW ORLEANS

Billy Johnson has a drive-in under construction in Bunkie, La., which will feature a swimming pool in addition to many other playground facilities. . . . William and Charles Butterfield, owner-operators of the Royal at Bernice, La., and the Teche Indoor and a drive-in at Ruston, La., acquired the

Lake drive-in, Pascagoula, Miss. . . . Exhibitors seen here were Ira Phillips, Joy, Moreauville, La.; Jack Pope, Rayville, La.; Mrs. Violet Meuse, Joan drive-in and Leslie, Denham Springs, La.; Ed Thomasie, Royal, Marrero, La.; J. A. Parker, Westwego, La.; M. A. Connett, Newton, Miss.; Joy N. Houck, Joy Theatres, Inc.; Arthur Lehman, Booker T and Alamo, Jackson, Miss.; Bob Conrad, Bruce, Jennings, La.; Robert Molzon, Norco, La.; Ann Molzon, Labadieville, La.; Richard Guidry, Star, Galliano, La.; L. J. Brun, Apex, Lumberton, Miss. A large crowd from here attended the opening of Joy drive-in, Mansura, La., on August 4. . . . T. G. Solomon Theatres, Inc., McComb, Miss., added another drive-in to the chain by purchase of the 45 drive-in, Prichard, Ala., from Paramount, Gulf Theatres, Inc.

## OKLAHOMA CITY

The Southwest premiere showing of "Untamed Frontier" started at the Warner theatre, August 6. It will be shown throughout August at 89 Oklahoma theatres, and 11 Texas theatres. . . . "The Greatest Show on Earth" has returned to the Harbor theatre at popular prices, adults 65 cents, children 20 cents. . . . "We're Not Married" has moved to the Capitol theatre for its third week. . . . During the showing of "Robin Hood" at the Ritz theatre in Shawnee, Okla., a special matinee was held August 7, when two pairs of Robin Hood shoes were given away free to the holders of the winning coupons which were given away at Earnest Bros. Shoes at Shawnee. . . . The newest outdoor theatre, at Joplin, Mo., the Crest drive-in, was formally opened Aug. 7, Doyle Mowrey, city manager for Commonwealth Theatres, Inc., announced. A fireworks display was presented in connection with the opening night program. The featured film was "Ambush."

## PHILADELPHIA

Warners' will reopen the Aldine, center-city first run house, for the new season on August 29. . . . In the neighborhoods, the Wynne will become an independent operation with the new season while the Felton closed its doors. . . . The husband of Esther Lazar, booker at the independent Boxoffice Films exchange, returned from Korea. . . . Independent distributor Dave Rosen has the local release on March of Time's "If Moscow Strikes." . . . Astor and Strand in Reading, Pa., are staging the preliminaries for the "Miss Reading Fair" beauty contest. . . . G. Earl Smith, manager of the Queen and Arcadia, which Harold S. Eskin recently acquired from the Warner Brothers circuit, announced that air-conditioning will be installed at both theatres. . . . Warner managers sharing in the prize money awarded by United Artists for campaigns on "The Well" are A. J. Vanni, district manager; Joe Forte, former manager of the Circle and now at the Waverly; Dominick Lucente, Broadway; Ben Blumberg, 69th Street; Barney Cohen, formerly at the Uptown and now at the Logan, and Herman Comer, Colonial. In the upstate area, Sydney Poppay, manager of Warners' Majestic in Gettysburg, Pa., won first prize in the exploitation contest. . . . Harold D. Cohen was named chairman for the annual golf tournament and dinner dance of the local Variety Club to be held September 12 at the Green Valley Country Club. . . . The second con-

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tingent of children going to the camp for handicapped children sponsored by the local Variety Club, arrived this week. . . . Robert Frazee joined the projection staff at the Ace, Wilmington, Del., replacing Francis Paolo, who transferred to Warners' Grand to fill in for Michael Jabluszewski, who is in the Veterans Administration Hospital on sick leave. . . . Shirley Shirley was promoted to assistant manager of Leow's Colonial, Reading Pa.

## **PITTSBURGH**

B. F. (Dinty) Moore has resigned as district sales manager for Warner Bros. here. He's being replaced in the territory including Pittsburgh, Cleveland, Cincinnati and Indianapolis by Jimmy Abrose of Cincinnati. . . . Irving Frankel has resigned his sales post at United Artists. . . . Bernard H. Buchheit, the Manos circuit executive, is at his home recuperating after a serious heart attack. . . . George Eby, the Harris company's comptroller, has been appointed chairman of the Variety Clubs International meeting and banquet here in November. . . . Paul Mach, J. V. Sipe, D. L. Flack and Henry Link represented the local motion picture operators at the IATSE convention at Minneapolis. . . . The newly built Greater Pittsburgh airport is opening a new theatre. Regular features and short subjects will be shown. . . . Business really picked up this month at the houses in the downtown section having air-conditioning.

## **PORTLAND**

"Jumping Jacks" opened big at the Paramount with manager Oscar Nyberg doing a nice promotion job. . . . Walter Hoffman, Paramount field man, in town for a couple of days to work out details for the opening of "Son of Paleface." . . . Max Bercutt, of Warner Bros. here to plan "Where's Charley?" with J. J. Parker's Broadway manager, Keith Petzold. . . . Mrs. J. J. Parker visited her Astoria, Ore., theatre. . . . Jack Matlack, J. J. Parker executive, off on a vacation. . . . Al Meyer added the Bagdad theatre to his now operating Academy and Granada theatres.

## **PROVIDENCE**

Harold Lancaster, Pawtucket Strand manager, is on his annual vacation. . . . Albert Bird, assistant at the Majestic, this city, recently returned from a sojourn in Nova Scotia. . . . Al Clarke, manager of the latter house, is enjoying his vacation on Cape Cod. . . . Francis, "The Talking Mule," made personal appearances at the annual Shrine Circus, held at Narragansett Park. . . . E. M. Loew's drive-in increased advertising expenditures over 500 per cent promoting "Native Son." On the same bill they offered "Lady of Burlesque." . . . Some sort of a record for simultaneous showings was set when "Paula" played at the Hope, Castle, Elmwood, Park, and Palace on the same dates. Previously, one picture was screened at three different houses the same week. . . . Al Clarke virtually stopped traffic and passers-by when the front of his Majestic theatre presented a gaudy display of beautifully air-brushed colored pictorials of all of the feminine stars of "We're Not Married." . . . Simultaneously with the personal appearance of Francis, the Talking Mule, at the Shrine Circus, Dave Levin offered

"Francis Goes to West Point" at the RKO Albee. . . . A group of local businessmen have applied for a permit to construct and operate another television station in this city. Three prior applications are pending. Only three channels have been set aside for Providence.

## **SAN FRANCISCO**

Hulda McGinn, California Theatres Association, has been in Sacramento for the special session of the legislature. . . . Ted Reisch, manager, Universal, was in Los Angeles on a trip won in the Nate Blumberg Drive. . . . The State will return to first-run policy August 21 with the first film under the new setup to be "Miss Julie." . . . Ted Galantar, MGM publicist, has been confined to his home with illness. . . . John Bach, with Golden State Theatres for the past 21 years, is no longer with the company because of ill health. . . . Anton Knudsen, formerly with Robert Lippert administrative offices, is now assistant manager of the Newsvue (a Lippert house), replacing Robert Carr, now with NSS. . . . Variety Club activities include the annual picnic August 22 at the Marin Town and Country Club in Fairfax (Harvey Kaplow, chairman); Nate Blumenfeld's Calcutta Dinner, September 17, and the golf tournament, Lake Merced Golf and Country Club, September 18. . . . Visitors to the row were Granville Macpherson, retired exhibitor from Santa Cruz; Frank E. Nea of Pittsburgh and Salinas; Rudy Buchanan of State Line and Fred Schaefer of North Fork. . . . S. Makatami of Sacramento came in to book in the absence of his partner Frank Yokoi, now visiting his family in Japan. . . . The 450-seat New Peralta in Oakland closed by William Garren, June 21, was set to be reopened August 10 by Robert Wells. . . . A. W. Southwick turned his 270-seat lone in that town over to V. A. Sebastian.

## **ST. LOUIS**

The publicity committee selected for the annual meeting of the MPTO of St. Louis, and headed by Russ Bovim, resident manager for Loew's State theatre here, met to discuss plans for the coming meeting October 6 and 7. . . . MPTO will once again have free booth space available to the Red Cross at its annual trade meeting. . . . Total of donations to the Pat Byrne Memorial Fund is rising. Latest unofficial count is over the \$5,000 mark. . . . Office manager of MGM, Bob Woodley back from vacation. . . . Joy Thomas of Booneville, Arkansas, added to the local office staff of Lippert. . . . Tom Cullen, district manager for the Theatre Division of Loew's Inc., in Dallas for premiere of "Ivanhoe." . . . Joe Ansell of Ansell Bros. Amusement Co., out of Barnes Hospital after a minor operation. . . . Forrest Tucker and Tony Romano made personal appearances at two St. Louis drive-in theatres. . . . "Greatest Show" doing good business at seven Fanchon and Marco houses. . . . Lester Bona, local manager for Warner Bros. on vacation. . . . Harry and Mrs. Hynes off to the west coast for a 10-day visit as the guest of Harry's studio. He's local manager for Universal. . . . MGM plans trade showings of "Devil Makes Three" and "My Man and I" here beginning the week of August 10. . . . Funeral services were conducted this week for L. L. Lewis (Buck Lewis) veteran ex-

hibitor from Rolla, Mo. Mr. Lewis was killed in an automobile accident.

## **TORONTO**

Sam Fine of Bloom and Fine Theatres suffered a stroke while taking a holiday in Fenelon Falls. He is presently in a Toronto hospital. . . . Dewey Bloom, advertising-publicity chief for MGM of Canada is back on the job after a long bout of illness. . . . Belle Theatre, Belleville, Ont., opened this week after a complete renovating job. The Famous Players house is under the management of Ted Forhan. . . . Variety Club, Toronto, Tent 28, entertained local sports-writers and radio men in the club's quarters to gain additional support for the Variety Club baseball game at Maple Leaf Stadium. . . . A hydro breakdown held up opening of the Brockville drive-in.

## **VANCOUVER**

Warren Cooper has sold his 449-seat Avolic theatre at Revelstoke in the Rocky Mountain section of B.C. to Herb Stevenson, who operates two theatres in Northern B.C. at Prince George. . . . Gordon Simmons and William McLaren will reopen the Rio in Victoria. . . . Mike Diakiv has taken over the 350-seat Buchanan at Buchanan, Sask., from Frank Harhura. . . . William Risk opened his new Bay theatre at Alert Bay, B.C., upcoast from Vancouver. . . . New outdoor theatres are under construction at Portage La Prairie, Manitoba, and Melfort, Saskatchewan. . . . The new community theatre at Parksville on Vancouver Island, built by local businessmen, will reopen on September 1. . . . Perry Wright, Empire-Universal manager, reports that "The World in His Arms" now playing the outdoor theatres upcountry is doing record business. . . . Famous Players have switched two downtown first-run managers; Dick Letts of the International-Cinema takes over the Strand with Shlinsky Norman from the Strand moving to the Cinema.

## **WASHINGTON**

Frederic B. Klein, 59, veteran Washington theatremanager, died on August 4 at Suburban Hospital. . . . Thomas Garvin, manager of the Byrd, Arlington, Va., has resigned. . . . The annual luncheon for the ladies will be held on Saturday, August 23 at the Shoreham Hotel. This is the kick-off luncheon for the Variety Club's annual Welfare Awards Drive, the principal fund-raising drive of Tent Number 11. . . . Bob Pruett, retired Variety Club steward, is recovering from a stroke. . . . K-B Theatres held the semi-finals for the "Miss Washington" Contest, at the Naylor, Ontario and Apex. . . . "Walk East on Beacon" went into a fourth big week at the Trans-Lux theatre.

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CAPABLE MANAGER FOR ALL-YEAR-round position in drive-in theatre in New York area. Drive-in theatre experience preferred but not necessary. Reply to Box 2671, MOTION PICTURE HERALD, stating personal background and experience.

PROJECTIONIST, EXPERIENCED, FOR THEATRE in Newburgh, New York. Write at once, giving past experience. Box 2672, MOTION PICTURE HERALD.

MANAGER, DE LUXE FIRST-RUN INDEPENDENT operation in large Eastern city. State salary, experience and references in first letter. Apply Box 2673, MOTION PICTURE HERALD.

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## SEATING

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## THEATRES

FOR SALE, DRIVE-IN THEATRE 1 1/2 MILES county seat, four thousand population. Reason for selling dissolving corporation. CROYDON DRIVE-IN THEATRE, Corydon, Ind.

## Wilmington Papers Cut Film Advertising Rates

Exhibitors in Wilmington, Delaware will be getting double benefits in the way of newspaper advertising rates according to the new policy being instituted on September 1 by the News-Journal Company, owners of the evening Journal and morning News. Effective that date, exhibitors will be permitted to advertise at the regular retail rate and, at the same time, will receive cash discounts and quantity rebates, thus actually bringing the theatre rates below the retail rates. The papers' regular amusement rates—for legitimate theatres, taprooms and nightclubs—have been increased from 26 cents to 82 cents per agate line. In announcing the new rates for exhibitors, the Company also announced that it would drop the half page of

film publicity carried once a week by each paper. It was pointed out that this too would mean a saving.

## Legion Approves Seven Of Eight New Films

The National Legion of Decency this week reviewed eight films, putting three in Class A, Section II, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults; and one in Class B, morally unobjectionable in part for all. In Section I are "Assignment in Paris," "The Jungle" and "Thundering Caravans." In Section II are "Just for You," "Laughing Lady," "Son of Ali Baba" and "The Spider and the Fly." In Class B is "You for Me," because it "reflects the acceptability of divorce."

## 49 of 95 Features In Austria Are U. S.

WASHINGTON: More than half of the 95 pictures released in Austria during the first quarter of 1952 were United States films, according to Nathan D. Golden, head of the Commerce Department film section. Of the 49 U. S. films released, 11 were in color.

Mr. Golden also reported that in the same period 13 U. S. pictures played in the Russian Zone of Austria for 43 playing days.

In the first quarter of 1952, theatre attendance in Austria rose from 4,142,535, the figure for the final 1951 quarter, to 4,567,961—in spite of increased admission prices and generally stagnant business conditions.

During the first 1952 quarter the Austrian film industry completed three feature films. Three others were in production.

# MANAGERS' ROUND TABLE



In International Association of Motion Picture Showmen — Walter Brooks, Director

## Things We've Never Believed About Broadway

**A**N esteemed contemporary, discussing the abundance of empty seats in a Broadway theatre, repeated an ancient tale that we've never quite accepted as the gospel truth. He said, "If you'd jack up this theatre and move it four blocks down the street, the seats would be filled,"—or words to that effect. Furthermore, that if Loew's State were on the opposite side of Broadway, it would make a difference.

We can't believe that Times Square, "the Crossroads of the world, the Great White Way, the Main Stem"—amusement center for a city of seven millions, can be so limited. It's a reflection on showmanship if this is the case, and we resent the inference. We've worked on Broadway for upwards of 35 years, and we can't accept such a theory. From the days when old man Kemper, who owned the Astor theatre, used to cross Broadway against traffic, with his muffler flying in the wind, we've known 45th Street and Broadway.

Loew's State theatre, in its vaudeville days, was secondary to the Palace, on the same side of the street, in the block above. Loew's Capitol, today, is secondary to the Music Hall and the Roxy, where a policy of stage shows gives precedence. The Paramount holds its position through its management policy, along with others. But the geographical area is longer and larger than our friend says. Every day, 250,000 visitors crowd into Times Square, and they penetrate the length and breadth of it, milling around to visit every corner.

Granted, these visitors don't go far from the bright lights. They don't push deeply into the cross streets, except for matters of equal interest. Rockefeller Center has a million visitors a year who pay \$1.40 to be conducted through the public areas of this \$150,000,000 project. Any change of bill at the Music Hall is the signal for street crowds and the theatre itself is part of the attraction.

If we were asked to specify just what makes for empty seats, such as we witnessed on this recent occasion, we could

### "GET INTO POLITICS!"

"Protect your future." That's the way Elmer Rhoden's Fox Midwest house organ *Contact* puts it up to their circuit managers. "Enough violently expressed comments have been received to indicate that *Contact* will not be out of line in the declaration that if ever there was a time when the motion picture industry should take a militant interest in politics, now is that time!"

"If showmen ever had any doubts about the wisdom of indulging in partisan politics, they surely have been removed by the government "conspiracy" suit to turn theatre films over to television stations and practically anyone else with a 16-mm. projector and a bed sheet. Every Midwest manager should study the complete text of the government's petition which was published in last week's edition of the *Motion Picture Herald*. Get together with your competitors and be prepared with a well-grounded protest that you can lay before the congressional and senatorial candidates in your district."

The Kansas City voice is raised against "powerful TV interests and certain Washington bureaucrats who are not above using strong arm methods to attain their ends." And we agree with this important circuit head, whose belief in motion pictures, and willingness to fight for his theatres on local grounds, are a matter of personal pride, and obligation.

say it in few words. It's the natural result of charging \$1.50 for an 85c show. The empty seats represent those who can't, or won't pay twice the admission price for movies, even if better than ever, in the glamour of Broadway. Too many of the movie-going public, paid in 50c dollars, find that their money goes only half as far as it used to, so they establish a buyer's strike.

**Q** Republic Pictures have sent Rex Allen to the Indiana State Fair as part of the Movietime Exhibit provided through the original effort of Allied Theatre Owners of Indiana. And *Theatre Facts* says, "Don't Overlook This Tieup. There are 30 radio stations over the state that will originate programs during the exhibit from the State Fair Grounds. Exhibitors should be sure they have one of Rex Allen's pictures booked in their town during State Fair time. Because of Allen's movie, radio and record popularity, he will be in demand."

**Q** Charlie Jones, from his editorial podium in Elma, Iowa, is writing to members of the Allied Caravan of Iowa, Nebraska and Mid-Central, regarding the increase in postal rates as it affects monthly program calendars, etc.

We'd like to suggest, by way of an interchange of ideas on this subject, that Charlie and his Caravan consider this opportunity for a closer association with the local or weekly newspaper. Maybe, it would cost no more and get better results if the newspaper supplanted direct mail.

Our favorite yarn, recited by Henderson Richey, is of the local theatre manager and the local newspaper man who went into a partnership deal to make the newspaper more important, with the theatre man adding showmanship and guest tickets to a subscription offer. Of course, the objective was to increase readership and make advertising more valuable.

We hope you'll caught the initial installment of "says Charlie Jones"—a new "colym" in Better Theatres which was included with the Aug. 2nd *HERALD*, and will continue as a regular feature in this monthly issue. Charlie is quite a "colymnist"—for he also writes "Aisle Say" for his local newspaper, of movie news as well as the *Allied Caravan* for independent exhibitors in his area. You'll like his inimitable style in small town stuff. —Walter Brooks



Loew's Grand in Atlanta had these white chargers, and the walking book, at right, to put their customers in the mood for Sir Walter Scott's historical novel.



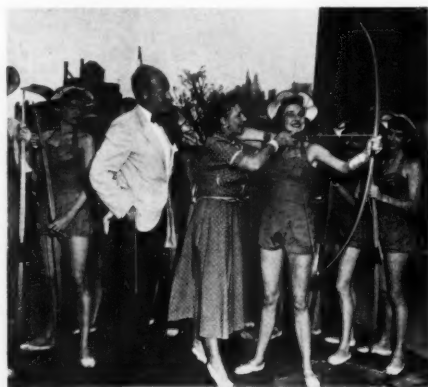
# IVANHOE

ACROSS THE NATION, MGM is asking exhibitors "How big is 'Ivanhoe'?"—and here in regional premieres, in Atlanta, San Francisco, Houston and New York, we see a cross-section of super showmanship.



Boyd Sparrow's exciting recreation of the "Ivanhoe" scene in the lobby of Loew's Warfield, San Francisco; and, at right, more knights, at Loew's State theatre, Houston.

On the roof of the Radio City Music Hall, New York, Russell Markert supervises instruction in the ancient art of archery with a group of the Music Hall Rockettes.





## 2 Meetings Of Showmen In Session

This week, in Pittsburgh, at the Roosevelt Hotel, starting Tuesday, Warner's Pittsburgh zone launched their "Atomic Showmanship Drive"—and promised an explosion to rock the industry with the theme of their meeting. Ninety-six theatres are participating, covering western Pennsylvania, all of West Virginia, Ohio and southwestern New York, under M. A. Silver, zone manager, Jack Kahn and Phil Katz, of the Warner's Pittsburgh zone office, are officiating in the ceremonies. It's the most ambitious showmanship drive planned or executed by Warner Brothers on anything but a national level.

Many, many tieups and special stunts are ready, with Jerry Pickman, vice-president of Paramount in charge of advertising, publicity and exploitation, present, in person, with Benny Fields, who has a part in the Blossom Seeley story, "Somebody Loves Me," which is Paramount's new Betty Hutton musical. Stirling Silliphant will be there for Fox, and Mike Simons for Metro, with Harry Kalmine, vice-president, and Harry Goldberg, Quigley Grand Award winner, from the Warner home office in New York. \$3,500 in prize money is offered in an incentive campaign for managers, running through November.

In Albany, next week, starting Tuesday, the Schine circuit will have their first showmanship convention since 1941, and 150 zone, district and theatre managers will convene at the Ten Eyck Hotel. Seymour Morris writes: "When things really get tough, you usually find the Schine circuit is first to do something about it, and we again are going to live up to the reputation we have earned and not by lip service. There is a greater need than ever before for inspiring and stimulating the thinking of everyone concerned with the future of our business."

Full details of both of these exciting meetings will be reported in succeeding issues of the Managers' Round Table.

### Small Town Manager Sets the Formula

Francis Gill, manager of the Paonia theatre, Paonia, Colorado, and a frequent contributor to "What the Picture Did For Me," has been awarded the first engagement of "Quo Vadis" in a small town, on the western slope, and says Henry Friedel, Loew's manager in Denver (and an old friend of ours) has promised him that if they put it over in Paonia, MGM will make the same proposition in other small situations. Paonia is 30 miles from the main line, and Francis says his herald "reaches the ranchers, way back, where the dogs play with the coyotes and the hoot owls roost with the chickens."

## SHOWMEN IN ACTION

When "Jumping Jacks" played Schine's Vernon theatre, Mt. Vernon, N. Y., manager Guy Hevia arranged a street ballyhoo of boys on pogo sticks as appropriate advertising for the picture.

And just to be different, John Langford, of Schine's Strand theatre, Ogdenburg, N. Y. had a personal appearance by a local paratrooper, stationed at Fort Benning, as publicity material.

When "The Will Rogers Story" was set for Schine's Avon theatre, Watertown, N. Y., manager Lou Hart recalled days at the Fox studio when he worked on the Rogers' films, as a newspaper story.

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, proud of good break for publicity stills on "Island of Desire" and his newspaper ads on "Lovely to Look At."

Bob Howell, assuming the manager's post at the Port theatre, Newburyport, Mass. is welcomed with a front page break by friends on the local *Daily Times*, who knew him in Hartford.

Bill Daugherty, new manager of Lockwood and Gordon's Torrington, (Conn.) Drive-In theatre, working with a local disc-jockey to get acquainted with the area's population. He publishes his own audience comment on current attractions.

Dave Willig, manager of the Parkway Drive-In theatre, Springfield, Mass., prints a public notice of increased car capacity and improved facilities as a matter of pride in operations.

Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, attracting attention in Gloversville and here, too, with his current campaign on "Carrie"—(to be reported later.)

David T. Katz, executive director of the Roxy theatre in New York, feted, felicitated and feasted singing star Tony Bennett on his 26th birthday, with a huge cake in the theatre's rotunda.

Boyd Sparrow's terrific fourteen-foot displays in the lobby of Loew's Warfield theatre in San Francisco, certainly "Lovely to Look At" in today's Round Table mail.

An added touch of glamour at the Paramount theatre, Edmonton, Alberta, is provided by Dorothy Nault, Paramount hostess, attractively costumed, to greet patrons at the door.

Morris Rosenthal, manager of Loew's Poli, New Haven, had good newspaper response via telephone from Hollywood, for Tab Hunter, star of "Island of Desire" who rang the bell with local newsmen.

July was a hot month in Portland, Oregon, and Russ Brown, district manager, had Fox Evergreen managers working to increase the (actual) gross business and decrease the (ostensible) temperature, with special events on radio programs.

Ivan Ackery back in harness at the Orpheum theatre, Vancouver, after flying back from his vacation in Europe, straight through via Montreal, with no stop-overs to visit friends.



Main business at the Roy Rogers Riders Club meeting at the Century theatre, Philadelphia, was the holding of a Trick Lasso Contest to qualify for the Roy Rogers \$2500 Scholarship Award. But there might have been a standing vote in favor of new Roy Rogers films, which are not mentioned here or elsewhere, for loyal members of the Riders Clubs.

## Sam Switow Sells Films In Kentucky

Art Stanisch, managing director of the Kentucky theatre, Louisville, sends a fine campaign on "Ivory Hunter" which he says is a "cooperative campaign"—meaning the kind that results when the home office and the theatre join to plan a campaign and then follow through. He credits Sam Switow, our old friend of the Allied conventions, and Earle Payne, for making this the success it turned out to be. Art believes that a picture worth buying, is worth selling.

Advance publicity for the picture started with a story in 10,000 copies of a Louisville souvenir booklet and continued through a series of lobby and window displays in addition to the newspaper ads and publicity. His theatre front was spectacular, and we will expect a loose photograph for our picture page. The *Courier Journal* went all out to support the premiere of this attraction in Louisville, and carried reams of publicity throughout the extended run of the picture. Reviews on the film were impressive.

An interesting sidelight, contained in the campaign book on "Ivory Hunter" is the tieup with radio station WHAS, and Jerry Gammons' telecast of local news, with shots of the lobby "zoo" which was assembled for "Ivory Hunter" for advance publicity.

### Grand Grow the Windows In Green Bay, Wisc.

Russell Leddy, manager of the Orpheum theatre, Green Bay, Wisc., sends photos of window displays that spring up in his town with such showmanship opportunities as "Lovely to Look At"—and that they are! Displays of records, as well as fashions, dress up the campaign in metropolitan style.



Gordon Woodruff sends this picture of his lively display for "The Greatest Show on Earth" at the Eagle theatre, in Eddie Zora's town of Pontiac, Ill. The clowns are ushers, and it's easy to see they enjoy their work.

### Schine Managers Fixing "Back to School" Dates

Seymour Morris sent out a circular letter from Gloversville asking Schine managers to fix their "Back to School" dates, with merchant cooperation, with gratifying response. Lou Merenbloom, manager of the Hippodrome theatre, Corbin, Ky., has his show set with eleven merchants and the Chamber of Commerce. Ken Carter, at the Madison theatre, Richmond, Ky., sold the "Back to School" matinee to the J. C. Penney Co. Gus DePaul writes from the Capitol theatre, Newark, N. Y., that he has a rental set with a local shoe store for Sept. 6th. George Cameron at the Holland theatre, Bellfontaine, Ohio, is another to make a deal with Penney, and Joe McCann, at the Wiconico, Salisbury, Md.,

### Great Cooperative Pages For "The Greatest Show"

Jack Alger, reporting for Alger Theatres in LaSalle, Ill., gives us the data on his complete campaign for "The Greatest Show on Earth" at the Majestic theatre, and sends tear sheets of a wonderful double-truck cooperative ad in the LaSalle-Peru-Oglesby *Daily News-Tribune* which sells "the greatest values on earth" and "the mightiest of motion pictures" with the sponsorship of a dozen merchants. Jack also had a genuine elephant, for street ballyhoo, and we have the photograph for an upcoming page.

### Sol Sorkin Selling Flour, Part-Time and Vice-Versa

Sol Sorkin poses with pictures of his cooperative displays for "Robin Hood Flour," which helped to sell "Robin Hood" as an attraction at the RKO Keith's theatre in Syracuse, and vice-versa. It was a good merchandising tieup, and from the pleased expression on Sol's face, we know it worked. The tear sheets from *Post Standard* carried top-line, red headlines on the front page to introduce the syndicate newspaper release of the story of "Robin Hood" running daily and Sunday.

### Roy Rogers Announces His Safety Awards

First place in the 1952 Roy Rogers National Safety Awards campaign goes to the Twin Lakes School at Tampa, Fla., with no theatre mentioned. Second and third places went to the Copernicus Junior High School at Hamtramck, Mich., a Detroit suburb, and the Adams School, at Yakima, Wash. Rogers and Dale Evans will go to Tampa personally to present the golden statue of "Trigger" to the first prize winner. Theatre managers please write.

## Stunts Stimulate Syracuse Showmanship



Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, shows some especially pleasing adaptations of good showmanship ideas that have been described in the Round Table, for his showing of "My Six Convicts." Above, Thola Schenck, movie editor of the Syracuse Post Standard seems fascinated with her



"escapist" pie, containing a hacksaw blade, as a reminder of the picture; and at right, the personable personnel of the Paramount theatre, dressed in convict suits, put on a convincing street ballyhoo that brought smiles of anticipation from the passing public. These are excellent examples of good ideas, carried through to point of sale.

# National Pre-selling

MORE than three-fourths of the readers of *Pathfinder* magazine live in that diverse and wonderful part of America where the trading centers are towns not larger than 10,000 population. A little more than half of this great country's whole population live in places of 10,000 or fewer people, or the nearby country. Among this half of the American people home ownership runs high, community spirit is at its best and the best living standards prevail. It used to be axiomatic in the film business that half of the existing theatre situations were in non-competitive areas of this character.

*Ladies' Home Journal* for August chats pleasantly on its "About Town" page with Joan Crawford, who has just celebrated her 41th birthday and the completion of her newest picture, "Sudden Fear." . . . "The Bright Memory," feature article in the August *Redbook*, recalls that August day in 1935 when Will Rogers died, and says "no man in our times was more beloved; he still has power to warm our hearts." . . . Walt Disney's pre-selling is sometimes so spread out you can't be sure what is past, present or future. In *This Week*, "Walt Disney and His Educated Mermaids," by Louis Berg, is very advance stuff on "Peter Pan" and playdates really don't matter.

Interest in the American Weekly's special movie issue, to be dated August 31, is growing among important theatre circuits, and operators are following the lead of Fox Midwest Theatres in ordering extra copies for distribution as the signal for a greater movie season. The publishers have arranged for an over-run of 500,000 copies and these will be available to exhibitors at two cents per copy. Cover and contents of the 24-page Sunday newspaper section will be devoted to upcoming films and promotional material for the players.

American magazine for August, now on the stands, gives "a peek at the 'Movies of the Month'" and puts "Ivanhoe" at the top of a color page, with "The Story of Will Rogers" and "The World in His Arms" as runners-up. Top billing across the column goes to "Son of Paleface" with "High Noon" and "One Minute to Zero" following. A two-page spread is a regular feature in the magazine. . . . By employing top novelists as screen writers, Jerry Wald is hitting the national magazines with fictionalized versions of "The Lusty Men" and "Size 12." . . . September issue of *Esquire* on the stands this week, will feature Walt Disney's "Robin Hood" as a man of distinction.

Timed to the impending release of "Les Miserables," 20th Century-Fox reports a total of 23 separate breaks in leading fan and national magazines. The June 7 issue of *Saturday Evening Post* and the July issues of *Movieland*, *Photoplay*, *Modern Screen*, *Movie Stars Parade*, *Movielife* and *Movie Teen* lead the procession, while August issues of *Filmland*, *Movielife*, *Photoplay*, *Silver Screen*, *Modern Screen*, *Movie Fan*, *Movie Stars Parade*, *Movieland*, *Motion Picture* and *Movie Spotlight* will follow through. Presentation of the Parents' Magazine Medal in honor of the picture took place at the company's home office and was formally accepted by Al Lichtman, director of distribution, and Spyros Skouras, Jr., executive vice-president of Skouras Theatres, from E. Phillip Wilcox, director of motion picture relations for the magazine. Also present for the ceremony were Jean Charvet, acting French Consul General, and Rene De Messieres, counselor of the French Embassy.

# Selling Approach

**WHERE'S CHARLEY?—Warner Brothers.** In color by Technicolor. Ray Bolger bowls them over, in a great comedy. She's a He, and He's a Howl. It's even funnier than the play, with the same happy star. All the delight of that ever-so-bright marvel of merriment that always has them rolling in the aisles. 24-sheet and all posters have excellent art work for cut-outs featuring Ray Bolger and his "Auntie" costume, that is the trade mark of "Charley's Aunt" as a motion picture. A special herald tips the treatment of your campaign in a majority of situations. It's lively and laughable. Newspaper ad mats, with a good set of teasers to start you off, will have everybody jumping to Ray's antics. Special ad mat, containing eight different ad mats and 2 publicity mats, a bargain for small towns at 35c for the lot, all on one mat, ready to cast and cut apart as your composing room foreman will show you. Pressbook lists two novelties, plastic stick-ons that are weather-proof on glass, and a special tack-card, 9x12, that introduces "Charley" in his gown and garters. Street ballyhoo of carriage with "Charley" out for a ride, looks good in the pressbook. This is a really funny comedy and we've seen dignified patrons of the Radio City Music Hall laughing fit to kill.

**LOVELY TO LOOK AT—MGM.** In color by Technicolor. Jerome Kern's magic melodies and those singing sweethearts of "Show Boat"—Kathryn Grayson and Howard Keel—and the riotous antics of madcap Red Skelton, dancing sensations Marge and Gower Champion, high-stepping Ann Miller, and America's most beautiful models. The title says it. The most exciting musical in months. Excellent pressbook contains a mine of pure showmanship gold. 24-sheet and other posters will make marquee and lobby cut-outs, and they show you how. Good herald, 10x15 inches, keys the campaign with all the best sales approach. Newspaper ad mats are many and assorted for size and shape. The big economy size, for 25c at National Screen, includes nine separate ad and publicity mats and some new borders to use as you wish. Special full-page cooperative ad mat, and another special ad mat for women's pages are also available. There are new full-color 11x14 stills at \$1.50 per set of ten, which are too good to miss, and another novelty, 4-color plastic stick-ons, that you can paste anywhere on glass, size 5 1/2x10 1/2. Publicity mats are good. Picture is a natural for fashion shows.

**WAIT TILL THE SUN SHINES, NELLIE. 20th Century-Fox.** In color by Technicolor. It'll put a lilt in your heart as it sings and rings through three loves, three wars and three generations. It's the romance, the music, of a nation growing up, from the horse and buggy to the streamlined age. Everyone will find something wonderful, something different, something unforgettable, with "Nellie." 24-sheet and other posters are adaptable for cut-outs, as marquee and lobby display. There's a herald that tells all the showmanship angles for your ad campaign. Some newspaper ad mats have been headlined "as thrilling as a parade on the 4th of July," which is, of course, out of date on July 5th and thereafter. Teasers and other ad mats will fill all requirements in any situation. Two special ads for smaller communities are both 2-column ads but otherwise not any better than the rest of the assortment. The floating ad mat is not as good a buy as the new 35c "complete campaign" ad mat which is ideal for small towns. A special institutional ad, designed to build the selling approach for the picture into a general ad for your theatre, is attractive and can be modified to fit your requirements. Picture is literally "aimed at the heart of America."

**HAS ANYBODY SEEN MY GAL?—Universal-International.** Color by Technicolor. The happy days, the mad fads, the great songs of the roaring twenties! The wild and wonderful years of flaming youth, the tin Lizzie, the cat's pajamas, when the Charleston was the rage and every sheik went petting with his Sheba. 24-sheet and smaller posters have the line-up of stars, in costume for this colorful musical comedy. You can do a lot with the art work in a \$2.40 poster. Newspaper ad mats in all sizes and shapes, including the over-large, all with the same dancing sales approach. The utility ad mat is not as desirable as a "buy" compared with the new 35c campaign mat recently introduced at National Screen. The 35c combination contains everything the small situation needs, while the utility ad mat requires more professional handling and typography. Same with a set of special advertising stills, reproducing ad mats found in the pressbook, but not many can afford nor find facilities to make blow-ups. The trailer is a preview snarl in Technicolor with the famous John Held cartoons, and there is a set of 8x10 stills of these cartoons, but no mats.

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NEW YORK 36, N. Y.



# "What the Picture did for me"

## Columbia

**HAREM GIRL, THE:** Joan Davis, Paul Marion—Here is a brief little comedy picture that really kept them laughing. Play it! Midweek business here one-third below average—not the picture's fault, however. Played Wednesday, July 26.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

**SANTE FE:** Randolph Scott, Janis Carter—Had better than usual Saturday night crowd for this average western. Played Saturday, July 19.—James Hardy, Shoals Theatre, Shoals, Ind.

## Metro-Goldwyn-Mayer

**IT'S A BIG COUNTRY:** All Star Cast—An unusual picture with an excellent cast. Average crowd on both nights. Played Tuesday, Wednesday, July 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

## Paramount

**FLAMING FEATHER:** Sterling Hayden, Arleen Whelan—Good action picture. Above average at the box office. The big cities can have their heavy drama I'll take super westerns, big outdoor pictures, corn and comedy every time. Played Saturday, Sunday, Monday, Tuesday, July 12, 13, 14, 15.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

**MY FAVORITE SPY:** Bob Hope, Hedy Lamarr—Average Sunday night crowd. Best Bob Hope picture in years but played against hot weather. Played Sunday, Monday, July 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

## RKO-Radio

**AT SWORD'S POINT:** Cornel Wilde, Maureen O'Hara—Way below average, one of our lowest grossers this year, but did beat "I Want You" just a little. Played Saturday, Sunday, Monday, June 28, 29, 30.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

**KING KONG:** Fay Wray, Bruce Cabot—Best midweek crowd we've had in years. Very good reissue. Give it any playing time. Played Thursday, Friday, July 17, 18.—James Hardy, Shoals Theatre, Shoals, Ind.

**SNOW WHITE AND THE SEVEN DWARFS:** Disney Feature—A very cute picture. Best Thursday night we've had in months and there were more adults than children. Played Thursday, Friday, July 24, 25.—James Hardy, Shoals Theatre, Shoals, Ind.

**TWO TICKETS TO BROADWAY:** Tony Martin, Janet Leight—An excellent musical. Business fair. Weather too hot. Played Monday, Tuesday, Wednesday, July 28, 29, 30.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

## Republic

**OKLAHOMA ANNIE:** Judy Canova, John Russell—More corn, and just what they want. Grosses above average. Played Saturday, Sunday, Monday, Tuesday, July 5, 6, 7, 8.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

## Twentieth Century-Fox

**GOLDEN GIRL:** Mitzi Gaynor, Dale Robertson—An excellent movie that had our audience both crying and laughing and was thoroughly enjoyed by all who came. We compliment Fox on the picture and highly recommend it. Business still down here one-third, through no fault of this fine picture. Played Sunday, July 27.—Myron E. Kluge, Rainbow theatre, Platte Center, Nebr.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS  
What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

## Universal

**BEND OF THE RIVER:** James Stewart, Arthur Kennedy—One of the top pictures of the year for us. Stewart can still bring them in. Played on Sunday and Monday.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

**CATTLE DRIVE:** Joel McCrea, Dean Stockwell—Very good, lots of suspense and action. Played Thursday, Friday, Saturday, July 31, August 1, 2.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

**COMIN' ROUND THE MOUNTAIN:** Bud Abbott, Lou Costello—The house was completely full before 6:30. These fellows will never fail to bring a crowd. Dorothy Shay needs more parts. Played Saturday, July 5.—James Hardy, Shoals Theatre, Shoals, Ind.

**LADY FROM TEXAS:** Mona Freeman, Howard Duff—Very good comedy with excellent color. Average crowd both nights. Played Thursday, Friday, July 3, 4.—James Hardy, Shoals Theatre, Shoals, Ind.

**MA AND PA KETTLE AT THE FAIR:** Marjorie Main, Percy Kilbride—Excellent, said the box office cashier. Drew better than previous ones of the series, although I didn't think it came up to them. But corn is what my public wants. Played Saturday, Sunday, Monday, Tuesday, July 19, 20, 21, 22.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

**PRINCE WHO WAS A THIEF:** Tony Curtis, Piper Laurie—Very good costume picture. Drew very well Thursday night. Played against tough opposition, "Quin Vadis" in a neighboring town. Played Thursday, Friday, July 31, August 1.—James Hardy, Shoals Theatre, Shoals, Ind.

## United Artists

**ISLAND OF DESIRE:** Linda Darnell, Tab Hunter—It has beautiful color, beautiful scenery, but it is long and drawn out with not very much action. It was not good for our situation. Business below average. Played Saturday, Sunday, Monday, August 2, 3, 4.—O. Fomby, Paula Theatre, Homer, La.

## Warner Bros.

**CAPTAIN HORATIO HORNBLOWER:** Gregory Peck, Virginia Mayo—Very good. No record breaker, but well done. Played Monday, Tuesday, Wednesday, July 28, 29, 30.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

**DISTANT DRUMS:** Gary Cooper, Mari Aldon—Very good picture with plenty of action. Good crowd on Sunday night. Played Sunday, Monday, July 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

**FORT WORTH:** Randolph Scott, David Niven—Worth playing. Everybody enjoyed it. Played Thursday, Friday, Saturday, July 31, August 1, 2.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

**I'LL SEE YOU IN MY DREAMS:** Doris Day, Frank Lovejoy—This is one of the sweetest pictures I have seen in a long time. Not too big at the box office, but it was wonderful to be able to stand in the lobby and see them come out. Played on Sunday and Monday.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

**RETREAT, HELL!** Frank Lovejoy, Anita Louise—We set this back once, but had no need to worry. Warner stories are still good when spaced right. Frank Lovejoy is O. K. Box office report good. Played on Wednesday and Thursday.—D. J. Seng, Karlstad Theatre, Minn.

**SHE'S WORKING HER WAY THROUGH COLLEGE:** Virginia Mayo, Ronald Reagan—It is tops—plenty of action, color and everything. Business far above average. Played Saturday, Sunday, Monday, July 26, 27, 28.—O. Fomby, Paula Theatre, Homer, La.

**STARLIFT:** All Star Cast—Excellent picture. Dick Wesson is another Bob Hope. Average crowd both nights. Played Sunday, Monday, July 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

## Shorts

### RKO-Radio

**BEAVER VALLEY:** Tru-Life Adventure—You can't go wrong with this one—it's tops. Play it by all means.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

### Twentieth Century-Fox

**ACCENT ON BALANCE:** Sports Review—Black and white short with a ballet, cops and clowns on water skis.—Francis Gill, Paonia Theatre, Paonia, Colo.

**MONKEY DOODLE DANDIES:** Dribble Puss Parade—A good monkey business short.—Francis Gill, Paonia Theatre, Paonia, Colo.

## Universal

**WOODPECKER IN THE ROUGH:** Woody Woodpecker Cartoon—Woody Woodpecker takes to golf and gets into a mess. Good.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Warner Bros.

**BALLOT BOX BUNNY:** Bugs Bunny Special—Bugs Bunny wins as usual. This is good.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

**COWBOY'S HOLIDAY:** Sports Parade—Another good rodeo short with plenty of action.—Francis Gill, Paonia Theatre, Paonia, Colo.

**LIGHTER THAN AIR:** Vitaphone Novelty—Very good.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

**LOVELORN LEIGHORN:** Merrie Melodies & Looney Tunes—They loved this one.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

**SO YOU WANT TO BE A BACHELOR?:** Joe McDouakes Comedy—Very good—worth playing.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

**SLEEPYTIME POSSUM:** Merrie Melodies & Looney Tunes—Excellent. Book it.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

MOTION PICTURE HERALD, AUGUST 16, 1952



## SHOWMEN IN ACTION

New England managers holding over "King Kong" and "Jumping Jacks" with appropriate ads to call attention to the big business these pictures have been getting at the box office.

Larry Levy, manager of Loew's Colonial theatre, Reading, congratulating both the elephant and the donkey for their political sagacity in applauding "Lovely to Look At"—one thing on which they're sure to agree.

Karl Sutherland, manager of the Vonscastle theatre, Green Castles, Ind., always on the beam with his own hand-drawn lobby displays, which are unique and typical.

Miss Diane Gordon, "manager since 1942" in Jersey theatres, files her biographical data as a new member of the Round Table, with evidence of her showmanship at Skouras Palace theatre, Bergenfield, N. J.

Pearce Parkhurst's nice cashier at the Lansing Drive-In, and her husband, which makes it Mr. and Mrs. Richard Woodland, spending their vacation in New York.

Ray Corcoran, manager of Schine's Auburn theatre, Auburn, N. Y., found a local Amateur Circus Club, and enlisted these fans in his exploitation of "The Greatest Show on Earth."

Seymour Morris' bulletin of news from the publicity department of Schine Theatres, praises a list of managers who have sold the back page of heralds to underwrite cost of this advertising.

Melba theatre in Dallas headed up the Interstate circuit's play of "Valley of the Eagles" with a flash theatre front which featured blow-ups of Life magazine's accolade for the film.

Sabie Conte, manager of Skouras theatre, in Bound Brook, N. J., joints the Round Table with news of his booking of the Accordion Band of local boys and girls as a Saturday attraction.

### Defense Appeal Names 3 To Industry-Fund Drive

William German, president of W. J. German, Inc.; Morton Sunshine, executive director of the Independent Theatre Owners Association, and Ira Meinhardt, of Film Carriers, have accepted key posts in the motion picture industry's drive on behalf of the Joint Defense Appeal. Leon Goldberg and Edward L. Fabian, co-chairman of the JDA campaign, have announced. Mr. German will head the laboratories division; Mr. Sunshine the publicity division and Mr. Meinhardt the film delivery division. The JDA is seeking \$5,000,000 in 1952 to finance the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

## Short Product in First Run Houses

### NEW YORK—Week of Aug. 11

**ASTOR:** *Oily Hair*.....Warner Bros.  
**Feature:** The Story of Will Rogers.....Warner Bros.  
**CAPITOL:** *By Leaps & Hounds*.....Paramount  
**Feature:** *Soils of Acapulco*.....Paramount  
**Feature:** *Carrie*.....Paramount  
**CRITERION:** *Little House*.....Disney-RKO  
**Water Birds.....Disney-RKO  
**Feature:** The Story of Robin Hood.....Disney-RKO  
**GLOBE:** *Trial by Trigger*.....Warner Bros.  
**Billy Mouse's Aquacade.....20th-Fox  
**Feature:** Don't Bother to Knock.....20th-Fox  
**MAYFAIR:** *Bug Parade*.....Warner Bros.  
**Future Generals.....Universal  
**Feature:** High Noon.....United Artists  
**PARAMOUNT:** *Sportlight-Athletes in the Saddle*.....Paramount  
**Friend or Phony (Popeye).....Paramount  
**Feature:** *Jumping Jacks*.....Paramount  
**ROXY:** *Little Anglers*.....20th-Fox  
**Jungle Land.....20th-Fox  
**Power to Fly.....Marathon  
**Real Miss America.....Paramount  
**Feature:** *Dreamboat*.....20th-Fox  
**RADIO CITY MUSIC HALL:** *Pluto's Party*.....Disney-RKO  
**Feature:** *Ivanhoe*.....MGM**************

### CHICAGO—Week of Aug. 11

**CARNEGIE:** *People Along the Mississippi*  
*Encyclopedia Britannica*  
**Ain't She Tweet.....Warner Bros.  
**Feature:** *Wild Heart*.....RKO  
**CHICAGO:** *How Science Serves You*  
*National Screen*  
**Feature:** *Where's Charley?*.....Warner Bros.  
**ORIENTAL:** *Gymnastic Rhythm*.....MGM  
**Feature:** *Son of Paleface*.....Paramount  
**ROOSEVELT:** *How Science Serves You*  
*National Screen*  
**Feature:** *Don't Bother to Knock*.....20th-Fox  
**Feature:** *Glory Alley*.....MGM  
**STATE LAKE:** *How Science Serves You*  
*National Screen*  
**Feature:** *High Noon*.....United Artists  
**Feature:** *Captive City*.....United Artists  
**SURF:** *The Story of Time*.....Cornell  
**Color Rhapsody.....Nemeth  
**Dog Watch.....Columbia  
**Feature:** *Encore*.....Paramount  
**UNITED ARTISTS:** *How Science Serves You*  
*National Screen*  
**Feature:** *King Kong*.....RKO  
**Feature:** *Leopard Man*.....RKO******

### Universal Readies TV Promotion for "Arms"

Highlighting Universal's huge television promotional campaign for "The World in His Arms," the company's 40th anniversary year film in color by Technicolor, will be a special five minute film made from footage shot on the special premiere junket to Alaska in June, the studio announced last week. The film is being made available to some 60 TV stations from coast to coast. More than a dozen network and local television shows already have been lined up to feature promotions for the picture. Included are NBC's "Today," "The Big Payoff" and "Kate Smith Summer Matinee"; DuMont's "Broadway to Hollywood" and "Life Begins at 80"; ABC's "Away We Go" and "The Maggie McNellis Show," and CBS's "Bride and Groom" and "Mike and Buff."

### Toronto Drive-In Shows Two Pictures at Once

**TORONTO:** Drive-ins like closed theatres are using special gimmicks to attract patrons. At the Dufferin Drive-In, just outside Toronto, where there is a twin screen, one screen is being devoted to art films, while the other caters to standard fare. At the Franklin and Herschorn operation at Grand Bay, outside St. John, N. B., seats for 300 patrons are provided. These are in addition to space for 650 cars.

### Ohio Weekly Takes Up Exhibitors' Cause

The exhibitors' lot continues to be championed by friends of many years' standing. An example of the good will which the industry has gathered is seen in an editorial published last month in the *Liberty Press*, a weekly paper published and edited by Walt Shockey in Liberty Center, Ohio. In his column, "Pen Points," Mr. Shockey discusses the stiff competition which the ex-

hibitors have been up against since the war and then observes, "After an evening of crime, blood and raucous commercials it is a genuine pleasure to snap off the TV set and take the family to a quiet theatre for some really good top-notch entertainment." He concludes his column: "There's something about the informality and hospitality of the neighborhood theatre with its pop corn, candy and spontaneous audiences that is a distinct part of the American scene. Let's hope that it continues that way for a long time."

### Screen Gems Prepares Ford Theatre TV Films

Screen Gems in Hollywood last week purchased the rights to "Edge of the Law," a detective story by Richard Denning, for preparation as one of the 39 half-hour telefilms which the Ford Motor Company has ordered for its Ford Theatre program. Earlier Screen Gems announced the preparation of "Life, Liberty and Orrin Dooley" for the series. Jules Bricken is producer.

### Redstone, Mahoney Head 1952 Jimmy Fund for Drive-Ins

Michael Redstone of Redstone Drive-In Theatres and James Mahoney of Interstate Theatres have been appointed co-chairmen of the 1952 Jimmy Fund for drive-in theatres, Arthur Lockwood, general chairman, has announced in Boston. The Fund is a New England effort to aid children with cancer. On the Fund committee also are Ray Canavan, of E. M. Loew's; George Roberts, Rifkin Theatres, and Ray Feeley, Independent Exhibitors.

### Postpone WTO Annual Meeting

A new date will be announced shortly for the annual convention of the Western Theatre Owners. It has been scheduled for September 2-6, at Feather River, Cal.

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 107 attractions, 4,266 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	—	5	11	14	21
About Face (WB)	—	5	23	14	2
African Queen, The (UA)	41	28	13	8	—
Aladdin and His Lamp (Mono.)	—	—	3	2	2
Anything Can Happen (Para.)	—	3	6	6	6
Atomic City (formerly Los Alamos) (Para.)	—	—	1	5	7
At Sword's Point (RKO)	—	10	18	10	9
Battle at Apache Pass (Univ.)	—	16	31	14	5
Belles on Their Toes (20th-Fox)	6	31	48	8	4
Belle of New York (MGM)	—	5	15	31	10
Bend of the River (Univ.)	24	55	33	4	1
Big Trees, The (WB)	—	4	26	35	4
Brave Warrior (Col.)	—	—	2	4	—
Bronco Buster (Univ.)	—	7	8	11	6
Bugles in the Afternoon (WB)	—	3	39	30	13
Captive City (UA)	—	—	3	1	4
Carbine Williams (MGM)	9	23	32	10	1
Carson City (WB)	—	13	10	11	1
Clash By Night (RKO)	—	6	13	2	—
Deadline U.S.A. (20th-Fox)	—	1	17	14	8
Death of a Salesman (Col.)	—	—	13	5	19
Denver and Rio Grande (Para.)	—	—	15	13	6
Diplomatic Courier (20th-Fox)	—	2	6	6	2
First Time, The (Col.)	—	3	13	7	3
Five Fingers (20th-Fox)	—	2	14	13	29
Flaming Feather (Para.)	—	4	18	13	8
Flesh and Fury (Univ.)	—	1	3	7	2
Fort Osage (Mono.)	—	8	11	2	—
Francis Goes to West Point (Univ.)	4	6	5	—	—
Girl in White, The (MGM)	1	13	14	9	2
Greatest Show on Earth, The (Para.)	12	2	—	—	1
Green Glove, The (UA)	2	3	9	1	1
Half Breed (RKO)	—	1	6	1	—
Harem Girl, The (Col.)	1	1	1	1	2
Has Anybody Seen My Gal? (Univ.)	2	6	3	2	—
Here Come the Nelsons (Univ.)	1	11	7	12	4
Hoodlum Empire (Rep.)	—	—	3	2	10
I Dream of Jeanie (Rep.)	—	2	1	2	3
Invitation, The (MGM)	1	8	22	28	9
Ivory Hunter (Univ.)	—	—	4	1	5
Jack and the Beanstalk (WB)	7	15	23	11	16
Just Across the Street (Univ.)	—	2	6	5	2
Just This Once (MGM)	—	2	15	23	5
Kangaroo (20th-Fox)	—	1	17	9	11
Las Vegas Story (RKO)	—	3	22	35	21
Lion and the Horse, The (WB)	1	3	12	11	12
Lone Star (MGM)	8	45	54	13	3
Love Is Better Than Ever (MGM)	—	1	7	15	13
Lovely to Look At (MGM)	9	13	7	2	—
Lure of the Wilderness (20th-Fox)	11	8	1	—	—
Lydia Bailey (20th-Fox)	—	8	21	1	—
Ma and Pa Kettle at the Fair (Univ.)	40	46	11	4	4
Macao (RKO)	—	3	11	18	4
Man in the White Suit (Univ.)	5	1	—	—	—
Mara Maru (WB)	—	—	9	25	4
Marrying Kind, The (Col.)	—	12	20	17	3
Meet Danny Wilson (Univ.)	—	—	3	17	16
Mutiny (UA)	—	—	6	3	6
My Six Convicts (Col.)	—	11	12	3	5
My Son John (Para.)	—	2	10	11	18
No Room for the Groom (Univ.)	—	—	3	9	—
Okinawa (Col.)	1	—	4	—	2
Oklahoma Annie (Rep.)	1	3	4	7	—
Outcasts of Poker Flat (20th-Fox)	—	—	9	8	3
Pat and Mike (MGM)	—	19	15	4	1
Paula (Col.)	—	—	3	7	2
Phone Call From a Stranger (20th-Fox)	—	7	26	38	30
Pride of St. Louis (20th-Fox)	10	25	54	15	2
Quo Vadis (MGM)	29	27	1	4	—
Rancho Notorious (RKO)	—	—	9	28	12
Red Ball Express (Univ.)	—	6	17	5	—
Red Mountain (Para.)	2	18	18	5	2
Red Skies of Montana (20th-Fox)	—	3	10	61	9
Retreat, Hell! (WB)	3	23	41	11	9
Return of the Texan (20th-Fox)	—	5	20	11	9
River, The (UA)	1	4	4	—	2
Rodeo (Mono.)	—	—	1	1	4
Rose of Cimarron (20th-Fox)	1	4	5	8	1
Sailor Beware (Para.)	58	29	12	1	—
San Francisco (WB)	1	1	20	13	3
Scandal Sheet (formerly The Dark Page)	—	—	3	9	4
Scaramouche (MGM)	5	10	19	5	—
Scarlet Angel (Univ.)	—	—	5	5	—
Sellout, The (MGM)	—	1	1	8	4
Shadow in the Sky (MGM)	—	—	1	—	5
She's Working Her Way Through College (WB)	7	13	7	1	—
Singin' in the Rain (MGM)	20	30	34	6	1
Skirts Ahoy (MGM)	6	41	21	1	—
Sniper, The (Col.)	—	—	1	4	—
Snow White and the Seven Dwarfs (RKO)	—	21	18	5	1
Something to Live For (Para.)	—	1	3	11	6
Sound Off (Col.)	—	3	10	1	—
Steel Town (Univ.)	—	5	26	18	9
Streetcar Named Desire, A (WB)	17	16	22	13	10
Thief of Damascus (Col.)	—	—	2	2	3
This Woman Is Dangerous (WB)	—	1	9	17	19
Treasure of Lost Canyon (Univ.)	—	—	15	—	7
Viva Zapatal (20th-Fox)	1	6	13	41	63
Wait Till the Sun Shines Nellie (20th-Fox)	1	6	10	10	12
Walk East on Beacon (Col.)	1	6	1	2	—
Washington Story (MGM)	—	—	2	2	2
We're Not Married (20th-Fox)	1	—	5	—	—
When in Rome (MGM)	—	—	2	8	10
Wild North, The (MGM)	1	10	24	20	5
Winning Team, The (WB)	—	6	19	30	2
With a Song in My Heart (20th-Fox)	17	65	22	—	—
Young Man With Ideas (MGM)	—	2	11	8	5

# The Product Digest

## The Happy Time

**Columbia-Kramer—Bees and Bird.**

"The Happy Time" should prove just that for the nation's exhibitors.

There's plenty in this Stanley Kramer film to gladden the hearts of youngsters and oldsters, for this is a story about the problems of adolescence and how they upset the equilibrium of a smoothly-running family. Adding to the overall boxoffice potential is the publicity value garnered by the stage hit of the same name, produced by Richard Rodgers and Oscar Hammerstein.

Except for certain minor changes, the film holds to the stage version by Samuel A. Taylor, which is based on the book by Robert Fontaine. The entire background of the story is French-Canadian—colorful in itself—and the setting is Ottawa in the early 20's.

Strictly speaking, the family is not a smoothly-running one at all, for the young boy, Bobby Driscoll, shows signs of inheriting the robust French Canadian appreciation for a pretty ankle from his father, Charles Boyer, and grandfather, Marcel Dalio; and the uncle, Louis Jourdan, a travelling salesman with a collection of chorus girls' garters, and Kurt Kasznar, whose love of women is only slightly less than that for wine.

Playing the mother who tries desperately to stem this tide of extroversion is Marsha Hunt, whose more reserved approach to nature is explained by the fact that she is of Scotch heritage. Boyer, leader of the orchestra in a vaudeville house, takes pity on the comely assistant to a magician who took liberties with her, and invites her to be the maid of the household.

The arrival of the maid, Linda Christian, is the sign for this happy-go-lucky family to really go haywire. The good-looking Jourdan falls in love with her; Driscoll develops a bad crush; and adding to all these complications is the fact that the youth has been caught at school with a copy of a magazine called "La Vie Parée."

Everything finally gets placed in its proper perspective and position, but not before some hilarious lines have been heard, and uproarious situations developed, on the screen. There is a slight tendency of the film to be somewhat static and talky, but these deficiencies become minor in view of the overall result.

Though some of the lines appear on the salty side, everything is in the best of taste, and stands up as a treat to audiences of a wide range of ages. The principals all do standout jobs, and really get into the spirit of the picture.

Kramer, and the director Richard Fleischer, have come up with a refreshing piece of cinema entertainment. The screenplay is by Earl Felton.

Reviewed at the Loew's 72nd Street in New York, where the audience roared and chukled at the sneak showing. Reviewer's Rating: Excellent.—CHARLES J. LAZARUS.

Release date, October, 1952. Running time, 94 minutes. PCA No. 15823. General audience classification.

Jacques Bonnard.....	Charles Boyer
Uncle Desmond.....	Louis Jourdan
Susan Bonnard.....	Marsha Hunt
Bibi.....	Bobby Driscoll
Mignonette Chappuis.....	Linda Christian
Kurt Kasznar, Marcel Dalio, Jeanette Nolan, Jack Rame, Richard Erdman, Marlene Cameron, Gene Collins, Ann Faber, Kathryn Sheldon, Maurice Marsac, Edward Clark, Eugene Borden	

## The Devil Makes Three

**MGM—Kelly vs. the Neo-Nazis**

Hidden behind the noncommittal title of this picture, exhibitors will find a highly dramatic, occasionally thrilling and ever romantic story revolving around an unusual and topical theme.

To make the film, which tells of the break-up of a ring of German nationalists out to prepare for another Nazi Reich, producer Richard Goldstone and director Andrew Marton took their cameras to Germany and much of what they have to show and say is done in effective semi-documentary fashion which gives the picture added impact.

"The Devil Makes Three" is acted by an impressive cast headed by Gene Kelly, who here deserts his dancing shoes to take a straight dramatic part, and Pier Angeli who is lovely and quite convincing as the German girl who helps the neo-Nazis smuggle gold across the border so as to be able to make a living in the difficult days in the Munich of 1947.

Jerry Davis wrote a very fine screenplay which pulls no punches on either side. It's all there—the bombed out homes, the bitterness, the German self-pity, the fight for survival. The picture is slow in starting but during its second half the pace accelerates until there is the smashing, thrilling chase climax which finally finds the Nazi leader trapped in the ruined desolation of Hitler's Berchtesgaden Eagle's Nest.

Much of the picture's effects, including the shots at Salzburg and the little local touches such as the scene in the Mozarteum, are heightened by the fact that the film was photographed on location. There is an air of realism and complete believability as Kelly's car speeds down the Autobahn, and in the unique, tense and exciting end.

The supporting cast, headed by Richard Rober, Richard Egan and a number of very good German actors including Wilfried Seyferth and Claus Clausen, gives the picture an even more authentic atmosphere. Almost all characters speak English and if they do not, the camera does the translating for them.

Kelly as Capt. Jeff Eliot, who returns to Germany for a visit to see a family which once saved his life, finds only Pier alive and working in a cabaret. When he discovers that she is

involved in smuggling activities, he helps Military Intelligence nab the Nazi leader by playing along with her. A romantic fadeout follows on the climactic finale.

Seen at the MGM screening room in New York. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, September, 1952. Running time, 96 minutes. PCA No. 15977. General audience classification.

Capt. Jeff Eliot.....	Gene Kelly
Wilhelmina (Willie) Leht.....	Pier Angeli
Col. James Terry.....	Richard Rober
Dr. Parker.....	Richard Egan
Heisemann.....	Claus Clausen
Janus.....	Wilfried Seyferth
Cabaret Singer.....	Margot Heibach
Mrs. Keigler.....	Annie Rosar
Harold Benedict, Otto Gebauer, Gertrud Walle, Heinrich Gretler, Charlotte Flemming, Charles Gordon Howard, Bum Krueger, Claus Benton Lombard, Sepp Rist	

## The Kid From Broken Gun

**Columbia—Durango Kid**

The Durango Kid, in the person of Charles Starrett is back again with his perennial film partner, Smiley Burnette, and the result is a satisfactory western action film.

Starrett doubles in the dual role of hero Steve Reynolds and Durango, and shows himself to be as adept in handling a situation in a court room as he is when physically tangling with his opponents. Murder being the key to many western action stories, "The Kid From Broken Gun" is no exception.

It appears that Jack Mahoney, Starrett's good friend, has been accused of murder. And tied up with the murder is the disappearance of an iron box of gold coins, once hidden by Santa Ana's army when it penetrated deep into Texas.

However, it soon becomes evident that Mahoney is innocent of the murder and Starrett takes it upon himself to clear his friend. This involves a good amount of gunplay, fist fights and encounters with all kinds of skulduggery.

Angela Stevens, a woman lawyer who for her own nefarious reasons is defending Mahoney, is actually the slayer and part of an outlaw gang. Starrett cleans everything up nicely, and when he gets his evidence, reconvenes the court at the point of a gun and succeeds in proving his friend innocent and Miss Stevens guilty.

There is a lot of good, robust action throughout the film. The direction is in the hand of Fred F. Sears, and the producer is Colbert Clark. The acting is satisfactory. Barry Shipman and Ed. Earl Repp wrote the screenplay.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Good.

Release date, August, 1952. Running time, 56 minutes. PCA No. 15960. General audience classification.

Steve Reynolds.....	Charles Starrett
The Durango Kid.....	Smiley Burnette
Jack Mahoney.....	Jack Mahoney
Gail Kingston.....	Angela Stevens
Tristram Coffin, Myron Healey, Helen Mowery, Mauritz Hugo, Edgar Dearing, Cris Aleide, Pat O'Malley, John Cason	

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# SHORT SUBJECTS CHART

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23.502	It Happened All Night (19)	9-28-51	1187	24.108	Man's Best Friend (6)	3-21-52	1390	7327	Reckless Driver (7)	3-31-52	1419	8803	Richard Himber & Orch. (10)	2-9-52	1283
23.503	An Apple in His Eye (14)	10-26-51	1283	24.109	Lambert, The Sheepish Lion (8)	4-4-52	1391	7328	Pont and Peasant (7)	4-28-52	1391	8804	Harry Owens and Royal Hawaiian Orch. (10)	4-12-52	1391
23.504	Slightly At Sea (16)	11-18-51	1308	24.110	Let's Stick Together (7)	4-25-52	1434	7329	Fairweather Friends (7)	6-23-52	1479	8805	U. S. Navy Band	6-21-52	1391
23.505	Primes and Politics (16)	9-19-52	1434	24.111	Two Gun Goody (6)	5-16-52	1419	7330	Apple Andy (7)	7-21-52	1479	8806	The Serenaders (10)	8-19-52	1391
23.506	Kitchen Cynic (18)	10-17-52	1447	24.112	Buile, Little Blue Cops (6)	6-16-52	1443	7331	Wacky Weed (7)	9-13-52	1479	<b>NAME-BAND MUSICALS</b>			
23.507	You Drive Me Crazy (17)	11-14-52	1455	24.113	Teachers Are People (6)	6-27-52	1443	7301	Tommy Dorsey and his Orch. (15)	11-17-51	1154	<b>(15)</b>			
23.508	Radio Rumpage (16)	12-12-52	1455	24.114	Uncle Donald's Ants (7)	7-18-52	1479	7302	Wendy Herman's Varieties (12-5-51)	12-5-51	1171	7302	Nat "King" Cole (15)	1-8-52	1187
23.509	Alibi Baby (18)	1-9-53	1455	24.115	Little House (8)	8-3-52	1479	7303	Dick Stabile & Sportsmen (15)	1-30-52	1219	7304	Blue Barron (15)	3-12-52	1339
23.510	Weather-in-Law's Day (18)	2-6-53	1455	<b>20th CENTURY-FOX</b>				7305	Connee Boswell and Ada Leonard (15)	5-7-52	1427	7306	Buddy Morrow and His Orchestra (15)	6-18-52	1434
<b>LEON ERROL COMEDIES</b>				<b>SPORTS REVIEW</b>				7307	Perez Prada (15)	7-30-52	1479	7308	Dirk Jurgens Orch. (15)	7-30-52	1479
23.701	Lord Epping Returns (19)	9-21-51	1239	3104	Football Winning Ways (8)	8-51	1134	7309	Dirk Jurgens Orch. (15)	8-20-52	1479	7310	Billy May Orch. (15)	8-20-52	1479
23.702	Two Men in a Boat (16)	12-21-51	1239	3105	Accent on Balance (9)	10-31	1167	7311	Italian Interlude (9)	11-5-51	1195	7312	Sal "Hot" (9)	10-28-51	1195
23.703	A Polo Pony (18)	9-5-52	1446	3106	Surf Riding (8)	12-31	1299	7313	Rhythm on the Reef (9)	4-14-52	1171	7314	The Army's Finest (9)	6-16-52	1434
23.704	Who's a Dummy? (17)	10-3-52	1434	3107	Fighting Cobras (8)	2-52	1434	7315	Future Generals (9)	8-4-52	1171	7316	Village Metropolis (9)	9-8-52	1434
23.705	Wrong Room (19)	10-31-52	1434	3108	Sails and Blades (8)	6-52	1434	7317	Redwood Gap (7)	10-1-51	1195	7318	Peke (7)	10-28-51	1195
23.706	He Asked for It (18)	11-28-52	1434	3109	Football Review (10)	7-52	1479	7319	Destination Muzball (7)	12-24-51	1195	7320	Born to Peek (7)	2-25-52	1195
23.707	Panic in the Parlor (18)	12-26-52	1434	3110	Tale (7)	11-31	1170	7321	Stage Hoax (7)	4-21-52	1358	7322	Woodpecker in the Rough (7)	6-16-52	1405
23.708	Home Work (19)	1-23-53	1434	3111	Little Rascals in the Haunted Cat (7)	12-31	1154	7323	Brave Little Bat (7)	3-15-52	1419	7324	Snow Time for Comedy (7)	4-12-52	1446
<b>REISSUED MUSICALS</b>				5121	Little Rascals in the Parlor	10-31	1155	7325	Hush My Mouse (7)	5-3-52	1446	7326	Bug Parade (7)	5-12-52	1479
23.201	Ten Bunches (18)	10-5-51	1255	5122	Paulie (7)	10-31	1155	7327	Hand to Mouse (7)	5-8-52	1375	7328	Wacky Rabbit (7)	8-7-52	1446
23.202	Let's Make Rhythm (20)	11-9-51	1263	5123	Helpful Genie, The (7)	10-31	1170	7329	Carrot Rabbit (7)	9-15-52	1446	7329	Carrot Rabbit (7)	9-15-52	1446
23.203	Harris in the Spring (19)	7-12-52	1435	5124	Huckle and Jackie the Talking Weapies in "Bad Fun" (7)	11-51	1135	7330	Stethoscope (7)	10-1-51	1195	7331	Stethoscope (7)	10-1-51	1195
23.204	Swing It (18)	10-10-52	1435	5125	Mighty Mouse in a Cat's Tale (7)	11-31	1170	7332	Stethoscope (7)	10-1-51	1195	7333	Stethoscope (7)	10-1-51	1195
<b>RKO PATHE SPECIAL</b>				5126	Boomer Trouble (7)	12-31	1163	7334	Stethoscope (7)	10-1-51	1195	7335	Stethoscope (7)	10-1-51	1195
23.102	Last of the Wild West (17)	10-12-51	1171	5127	Little Rascals in the Haunted Cat (7)	12-31	1154	7336	Stethoscope (7)	10-1-51	1195	7337	Stethoscope (7)	10-1-51	1195
23.103	Railroad Spies (15)	11-11-51	1171	5128	Papa's Little Helpers (7)	1-52	1179	7338	Stethoscope (7)	10-1-51	1195	7339	Stethoscope (7)	10-1-51	1195
23.104	Lady Marlene (18)	12-1-51	1194	5129	Movie Madness (7)	1-52	1187	7340	Stethoscope (7)	10-1-51	1195	7341	Stethoscope (7)	10-1-51	1195
23.105	Songs of the Campus (15)	2-1-52	1255	5130	Harvest Time (8)	1-52	1194	7342	Stethoscope (7)	10-1-51	1195	7343	Stethoscope (7)	10-1-51	1195
23.106	Football Headliners of 1951 (18)	12-14-51	1238	5131	Mechanical Bird (7)	2-52	1194	7344	Stethoscope (7)	10-1-51	1195	7345	Stethoscope (7)	10-1-51	1195
23.107	Second Sight (17)	2-29-52	1323	5132	Seaside Adventure (7)	2-52	1195	7346	Stethoscope (7)	10-1-51	1195	7347	Stethoscope (7)	10-1-51	1195
23.108	Murder in "A" Flat (15)	3-28-52	1434	5133	Pine Gull (8)	2-52	1443	7348	Stethoscope (7)	10-1-51	1195	7349	Stethoscope (7)	10-1-51	1195
23.109	A Nation is Fifty (16)	4-25-52	1419	5134	Funs and Feathers (9)	2-52	1443	7350	Stethoscope (7)	10-1-51	1195	7351	Stethoscope (7)	10-1-51	1195
23.110	Madison Square Garden (14)	5-23-52	1446	5135	City Slicker (7)	3-52	1479	7352	Stethoscope (7)	10-1-51	1195	7353	Stethoscope (7)	10-1-51	1195
23.111	Your Doctor (15)	6-20-52	1446	5136	Papa's Day of Rest (7)	3-52	1330	7354	Stethoscope (7)	10-1-51	1195	7355	Stethoscope (7)	10-1-51	1195
23.112	West Point Today (15)	7-18-52	1446	5137	Flat Foot Flinging (7)	4-52	1330	7356	Stethoscope (7)	10-1-51	1195	7357	Stethoscope (7)	10-1-51	1195
<b>SCREENLINERS</b>				5138	Prizefighter Pervis (7)	4-52	1331	7358	Stethoscope (7)	10-1-51	1195	7359	Stethoscope (7)	10-1-51	1195
24.201	Reverend Session (9)	9-7-51	1179	5139	First Robin (8)	4-52	1455	7360	Stethoscope (7)	10-1-51	1195	7361	Stethoscope (7)	10-1-51	1195
24.202	Icebreaker (8)	10-5-51	1187	5140	Off to the Opera (7)	5-52	1358	7362	Stethoscope (7)	10-1-51	1195	7363	Stethoscope (7)	10-1-51	1195
24.203	America's Singing Boys (10)	11-2-51	1263	5141	The Hairy Cobblers (7)	5-52	1358	7364	Stethoscope (7)	10-1-51	1195	7365	Stethoscope (7)	10-1-51	1195
24.204	Riders of the Andes (10)	11-30-51	1331	5142	Awkade (7)	5-52	1443	7366	Stethoscope (7)	10-1-51	1195	7367	Stethoscope (7)	10-1-51	1195
24.205	Man With A Record (9)	12-28-51	1359	5143	Hypnotized (7)	6-52	1359	7368	Stethoscope (7)	10-1-51	1195	7369	Stethoscope (7)	10-1-51	1195
24.206	Laughs From the Past (9)	1-25-52	1390	5144	Hannet and Gretel (7)	6-52	1435	7370	Stethoscope (7)	10-1-51	1195	7371	Stethoscope (7)	10-1-51	1195
24.207	Snugglers Beware (9)	2-22-52	1351	5145	Fligger Frolics (7)	6-52	1446	7372	Stethoscope (7)	10-1-51	1195	7373	Stethoscope (7)	10-1-51	1195
24.208	At Home With Royalty (8)	3-21-52	1375	5146	Little Anders (7)	7-52	1446	7374	Stethoscope (7)	10-1-51	1195	7375	Stethoscope (7)	10-1-51	1195
24.209	Swing Time in Mexico (9)	4-18-52	1435	5147	Fatish Duckling (7)	7-52	1446	7376	Stethoscope (7)	10-1-51	1195	7377	Stethoscope (7)	10-1-51	1195
24.210	To the Rescue (8)	5-16-52	1446	5148	Mousebusters (7)	8-52	1446	7378	Stethoscope (7)	10-1-51	1195	7379	Stethoscope (7)	10-1-51	1195
24.211	Sweet Land of Liberty (8)	7-4-52	1447	5149	Madison Square Garden (14)	5-23-52	1446	7380	Stethoscope (7)	10-1-51	1195	7381	Stethoscope (7)	10-1-51	1195
<b>SPORTSCOPES</b>				5150	Madison Square Garden (14)	5-23-52	1446	7382	Stethoscope (7)	10-1-51	1195	7383	Stethoscope (7)	10-1-51	1195
24.301	Channel Swimmer (8)	8-21-51	1195	5151	Madison Square Garden (14)	5-23-52	1446	7384	Stethoscope (7)	10-1-51	1195	7385	Stethoscope (7)	10-1-51	1195
24.302	Touchdown Town (8)	10-9-51	1179	5152	Madison Square Garden (14)	5-23-52	1446	7386	Stethoscope (7)	10-1-51	1195	7387	Stethoscope (7)	10-1-51	1195
24.303	Backyard Hockey (9)	11-18-51	1299	5153	Madison Square Garden (14)	5-23-52	1446	7388	Stethoscope (7)	10-1-51	1195	7389	Stethoscope (7)	10-1-51	1195
24.304	Feathered Bullets (8)	12-14-51	1351	5154	Madison Square Garden (14)	5-23-52	1446	7390	Stethoscope (7)	10-1-51	1195	7391	Stethoscope (7)	10-1-51	1195
24.305	Winter Holiday (8)	1-11-52	1427	5155	Madison Square Garden (14)	5-23-52	1446	7392	Stethoscope (7)	10-1-51	1195	7393	Stethoscope (7)	10-1-51	1195
24.306	That Man Ricks (8)	2-8-52	1375	5156	Madison Square Garden (14)	5-23-52	1446	7394	Stethoscope (7)	10-1-51	1195	7395	Stethoscope (7)	10-1-51	1195
24.307	Pampas Air Targets (8)	3-7-52	1435	5157	Madison Square Garden (14)	5-23-52	1446	7396	Stethoscope (7)	10-1-51	1195	7397	Stethoscope (7)	10-1-51	1195
24.308	Campfire Club (8)	4-4-52	1446	5158	Madison Square Garden (14)	5-23-52	1446	7398	Stethoscope (7)	10-1-51	1195	7399	Stethoscope (7)	10-1-51	1195
24.309	Summer in the Sun (8)	5-2-52	1443	5159	Madison Square Garden (14)	5-23-52	1446	7400	Stethoscope (7)	10-1-51	1195	7401	Stethoscope (7)	10-1-51	1195
24.310	Hockey Stars' Summer (8)	5-30-52	1447	5160	Madison Square Garden (14)	5-23-52	1446	7402	Stethoscope (7)	10-1-51	1195	7403	Stethoscope (7)	10-1-51	1195
24.311	Aqua Champ (8)	7-4-52	1479	5161	Madison Square Garden (14)	5-23-52	1446	7404	Stethoscope (7)	10-1-51	1195	7405	Stethoscope (7)	10-1-51	1195
<b>TRU-LIFE ADVENTURES</b>				5162	Madison Square Garden (14)	5-23-52	1446	7406	Stethoscope (7)	10-1-51	1195	7407	Stethoscope (7)	10-1-51	1195

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the **PRODUCT DIGEST SECTION of MOTION PICTURE HERALD**.

Short Subjects Chart with Synopses Index can be found on pages 1486-1487 issue of August 16, 1952.

Feature Product by Company starts on Page 1493, issue of August 16, 1952.

For exploitation see Managers' Round Table section.

\*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
AARON Slick from Punkin Crick (color) (5119)	Para.	Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	AYC	A-2	Good
About Face (color) (122)	WB	Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313	AYC	A-2	Good
Actors and Sin	UA	Edward G. Robinson-Marsha Hunt	July 18, '52	85m	May 31	1382		A-2	Good
Affair in Trinidad	Col.	Rita Hayworth-Glenn Ford	Sept., '52	98m	Aug. 2	1470		B	Fair
African Queen (C)*	UA	Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169	AYC	A-2	Very Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	June 8, '52	70m	May 31	1383		A-1	Good
Against All Flags (color)	Univ.	Errol Flynn-Maureen O'Hara	Dec., '52		July 12	(S)1443			
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good
Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.)	Meadow	Pierre Fresnay	Not Set	90m					
Anna (Ital.)	Lux	Silvano Mangano-Vittorio Gassmann	Oct. 12, '52	111m	Aug. 9	1477			Good
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253	AYC	A-1	Very Good
Apache Country	Col.	Gene Autry	May, '52	62m	May 24	1374	AYC	A-1	Good
Arctic Flight (5210)	Mono.	Wayne Morris-Alan Hale, Jr.	Aug. 18, '52	78m	Aug. 2	1470			Good
Army Bound (5216)	Mono.	Stanley Clements	Oct. 5, '52		July 12	(S)1443		A-1	
Assignment-Paris	Col.	Dana Andrews- Marta Toren	Not Set		July 12	(S)1442		A-1	
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-2	Good
Atomic City, The (5120)	Para.	Michael Moore-Nancy Gates	June, '52	85m	Apr. 12	1314	AYC	A-2	Good
BAL Tabarin (5129)	Rep.	Muriel Lawrence-William Ching	June 1, '52	84m	June 28	1426		B	Good
Barbed Wire (474)	Col.	Gene Autry	July, '52	61m	July 5	1433		A-1	Good
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306	AYC	A-1	Good
Battle Zone (AA-22)	AA	John Hodiak-Linda Christian	Sept. 28, '52		Aug. 9	(S)1478			
Because You're Mine (color)	MGM	Mario Lanza-Doretta Morrow	Oct., '52	103m	July 12	(S)1443			
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1	Good
Belles on Their Toes (color) (213)*	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1	Very Good
Bend on the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Beware, My Lovely	RKO	Ida Lupino-Robert Ryan	Not Set	77m	Aug. 2	1470		A-2	Good
Big Jim McLain (131)	WB	John Wayne-Nancy Olson	Aug. 30, '52						
Big Sky, The (361)	RKO	Kirk Douglas-Elizabeth Threlkett	Aug., '52	140m	July 12	1441		A-2	Excellent
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229	AY	A-2	Good
Black Hills Ambush (5172)	Rep.	Allan Rocky Lane	May 20, '52	54m	June 14	1399		A-1	Good
Black Swan, The (258) (color)	20th-Fox	Tyrone Power-Maureen O'Hara	(reissue) July, '52	85m	Oct. 17, '42				Good
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Dec., '52		Apr. 19	(S)1322			
Bloodhounds of Broadway (color)	20th-Fox	Mitzi Gaynor-Scott Brady	Nov., '52						
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair
Bonzo Goes to College (232)	Univ.	Edmund Gwenn-Maureen O'Sullivan	Sept., '52						
Boots Malone (419)	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good
Border Saddlemates (5143)	Rep.	Rex Allen	Apr. 15, '52	67m	May 10	1358	AYC	A-1	Good
Brave Warrior (color)	Col.	Jon Hall-Christine Larsen	June, '52	73m	May 17	1366	AY	A-1	Good
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	June, '52	94m	May 31	1383	AY	B	Good
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1	Excellent
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1	Good
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helene Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1	Good
CALIFORNIA Conquest (color)	Col.	Cornel Wilde-Teresa Wright	July, '52	79m	June 14	1398	AY	A-1	Good
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Aug., '52	85m	July 26	1462	AYC		Good
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297	AY	A-2	Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1	Average
Carbine Williams (231)	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321	AY	A-2	Very Good
Caribbean (C) (5202)	Para.	Arlene Dahl-John Payne	Sept., '52	97m	Aug. 2	1469			Very Good
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	1397		B	Excellent
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349	AYC	A-1	Very Good
Cat People, The (267)	RKO	Simone Simon-Kent Smith	(reissue) Feb., '52		Nov. 14, '42				Good
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good
Clash by Night (229)*	RKO	Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366	A	A-2	Good
Cloudburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		
				(S) Synopsis	Page		L. of D.	Herald Review	
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Aug., '52	89m	Oct. 6	1049	AY	A-2	Good
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1	Good
Confidence Girl	UA	Tom Conway	June 20, '52	81m	June 7	1390		A-2	Good
Crimson Pirate (color)	WB	Burt Lancaster-Eva Bartok	Sept. 27, '52	104m					
Cripple Creek (color)	Col.	George Montgomery-Karin Booth	July, '52	78m	June 28	1427	AY	A-1	Good
Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poitier	Aug. 22, '52	92m	Jan. 26	1213		A-2	Excellent
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330		C	Good
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	Sept. 21, '52	59m	May 17	(S) 1367		A-1	
Deadline, U.S.A. (215)	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282	AY	B	Very Good
Death of a Salesman (423)	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298	AY	A-1	Fair
Desert Passage (230)	RKO	Tim Holt-Joan Dixon	May, '52	60m	May 24	1374	AY	A-2	Average
Desert Pursuit (5209)	Mono.	Wayne Morris	May 11, '52	71m	May 17	(S) 1367		A-1	Good
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Sept., '52	96m	Aug. 16	1485			Very Good
Diplomatic Courier (222)	20th-Fox	Tyrone Power-Patricia Neal	July, '52	97m	June 21	1417	AY	A-2	Excellent
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47				Good
Don't Bother to Knock (224)	20th-Fox	Richard Widmark-Marilyn Monroe	Aug., '52	76m	July 19	1453	A	B	Very Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52		Jan. 12	(S) 1186		B	
Down Periscope (AA-23)	AA	Mark Stevens-Dorothy Malone	Nov. 30, '52						
Dreamboat (223)	20th-Fox	Clifton Webb-Ginger Rogers	Aug., '52	83m	July 26	1461		A-2	Excellent
Duel at Silver Creek, The (C) (228)	Univ.	Audie Murphy-Faith Domergue	Aug., '52	77m	July 12	1442		A-1	Good
EDWARD and Caroline (French)	Comm.	Daniel Gelin-Anne Vernon	Apr., '52	90m	May 3	1350			Good
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July, '52	90m	Apr. 5	1305	AY	A-2	Excellent
Everything I Have Is Yours (color)	MGM	Marge and Gower Champion	Oct., '52						
FABULOUS Sonorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1, '52	80m	Mar. 29	1298	AY	A-2	Good
Faithful City, The (Israel) (303)	RKO	Jamie Smith-John Slater	May, '52	86m	Apr. 5	1306	AY	A-1	Very Good
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7, '52						
Fearless Fagan (241)	MGM	Janet Leigh-Carleton Carpenter	Aug., '52	79m	July 12	1441		A-1	Very Good
Feudin' Fools (5213)	Mono.	Leo Gorcey-Huntz Hall	Sept. 21, '52	53m	July 5	(S) 1434		A-1	
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25, '52	78m	May 10	1357	AY	A-2	Good
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan., '52	74m	Dec. 22	1164	A	A-2	Fair
First Time, The (424)	Col.	Robert Cummings-Barbara Hale	Feb., '52	89m	Jan. 26	1214	AY	A-2	Very Good
5 Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar., '52	108m	Feb. 16	1237	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb., '52	78m	Dec. 22	1161	AY	A-1	Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Tony Curtis-Mona Freeman	Mar., '52	83m	Mar. 8	1261	AY	A-2	Good
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11, '52	93m	Jan. 26	1214	A	A-2	Very Good
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10, '52	72m	Jan. 26	1215		A-1	Very Good
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Apr. 1, '52	95m	June 21	1418		A-2	Very Good
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S) 1291			
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July, '52	81m	June 14	1397	AYC	A-1	Very Good
GAMBLER and the Lady (5118)	Lippert	Dane Clark	Nov. 5, '52						
Girl in Every Port, A (218)	RKO	Groucho Marx-Marie Wilson	Jan., '52	86m	Feb. 16	1237	AY	B	Good
Girl in White, The (232)	MGM	John Allyn-Arthur Kennedy	May, '52	93m	Mar. 22	1289	AY	A-1	Very Good
Glory Alley (234)	MGM	Leslie Caron-Ralph Meeker	June, '52	79m	May 24	1373	A	B	Good
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1, '52	88m	May 3	1350	AYC	A-2	Very Good
Gold Fever (5220)	Mono.	John Calvert-Ralph Morgan	June 15, '52	63m	July 5	(S) 1434		A-1	
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set		Apr. 19	(S) 1323		B	
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B	Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221	AY	A-2	Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 21, '52	52m				A-1	
Guns Along the Border (5224)	Mono.	Johnny Mack Brown	Oct. 12, '52						
HALF-Breed (color) (228)	RKO	Robert Young-Janis Carter	May, '52	81m	Apr. 19	1321	AY	B	Good
Happy Time, The	Col.	Charles Boyer-Louis Jourdan	Oct., '52	94m	Aug. 16	1485	AY	A-2	Excellent
Harem Girl, The (422)	Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-1	Good
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July, '52	89m	June 14	1397	AYC	A-1	Good
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smile Burnette	Feb., '52	54m	Feb. 16	1238	AYC	A-1	Good
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	Sept. 5, '52	87m	Aug. 9	(S) 1478			
Here Come the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 29, '52	89m	June 14	1398		A-2	Good
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1	Good
High Noon	UA	Gary Cooper-Grace Kelly	July 30, '52	85m	May 3	1349	AY	A-2	Very Good
High Treason (Brit.)	Pacemaker	Liam Redmond-Mary Morris	May, '52	90m	May 31			A-1	Excellent
Hired Guns (5254)	Mono.	Whip Wilson	Nov. 9, '52		July 12	(S) 1443			
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52	64m				A-1	
Holiday for Sinners (239)	MGM	Keenan Wynn-Janice Rule	July, '52	72m	June 28	1426	A	A-2	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum Empire (5105)	Rep.	Brian Donlevy-Claire Trevor	Apr. 15, '52	98m	Feb. 23	1246	AY	A-1	Good
Horizons West (235) (color)	Univ.	Robert Ryan-Julia Adams	Oct., '52						
Hour of Thirteen, The	MGM	Peter Lawford-Dawn Addams	Not Set	79m	June 21	(S) 1419			
House of Horrors	Realtar	Robert Lowery-Virginia Grey (reissue)	Jan., '52	65m	Mar. 9, '46				Average
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara (reissue)	Feb., '52	117m					
Hurricane Smith (color) (5204)	Para.	Yvonne De Carlo-John Ireland	Oct., '52						
I DON'T Care Girl, The (C)	20th-Fox	Mitzi Gaynor-Davis Wayne	Not Set		May 10	(S) 1358			
I Dream of Jeanie (color) (5106)	Rep.	Ray Middleton-Muriel Lawrence	June 1, '52	90m	June 14	1398	AYC	A-1	Good
I Walked with a Zombie (272)	RKO	Frances Dee-Tom Conway (reissue)	Apr., '52	69m					
I Want You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good
I'll Get You	Lippert	George Raft	Dec. 10, '52						
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2	Excellent

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In a Padded Cell	Realart	Olsen and Johnson (reissue)	Feb., '52	69m					
Indian Uprising (color) (417)	Col.	George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1	Good
Invitation, The (130)	MGM	Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214	AY	A-2	Very Good
Island of Desire (C)	UA	Linda Darnell-Tab Hunter	Aug. 4, '52	93m	Aug. 2	1470	A	B	Fair
Island Rescue (Brit.) (283)	Univ.	David Niven-Glynis Johns	June, '52	87m	June 28	1426	AYC	A-1	Excellent
It Grows on Trees	Univ.	Irene Dunne-Dean Jagger	Nov., '52		July 26	(S) 1463			
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1	Very Good
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	Aug., '52	107m	June 21	1417	AYC	A-1	Excellent
Ivory Hunter (color) (Brit.)	Univ.	Anthony Steel-Dinah Sheridan	June, '52	97m	May 24	1373	AYC	A-1	Very Good
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12, '52	78m	Apr. 5	1306	AYC	A-1	Good
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298			Average
Johnny and the Giant									
Killer (5116) (color)	Lippert	Animation	Nov. 20, '52						
Jumping Jacks (5121)*	Para.	Dean Martin-Jerry Lewis	July, '52	96m	June 7	1389	AYC	A-1	Excellent
Junction City (486)	Col.	Charles Starrett-Smilely Burnette	July, '52	84m	July 5	1433			Good
Jungle, The (5112)	Lippert	Rod Cameron-Cesar Romero	Aug. 1, '52	74m	Aug. 9	(S) 1478			A-1
Jungle Jim in the Forbidden Land (429)	Col.	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-1	Good
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, '52	79m	May 31	1382	AY	A-2	Very Good
Just for You (color) (5201)	Para.	Bing Crosby-Jane Wyman	Sept., '52	95m	Aug. 2	1469			A-2
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19	1193	AY	A-2	Good
KANGAROO (color) (217)*	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52	84m	May 24	1373	AY	A-2	Good
Kansas Territory (formerly Vengeance Trail) (5225)	Mono	Bill Elliott-Peggy Stewart	May 20, '52	65m	May 24	1374			A-1
Kid from Broken Gun	Col.	Charles Starrett-Smilely Burnette	Aug., '52	56m	Aug. 16	1485			Good
Kid Monk Baroni	Realart	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329			B
Konga, The Wild Stallion (418)	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52	60m					Average
LADY in the Iron Mask (218)	20th-Fox	Louis Hayward-Patricia Medina	July, '52	78m	June 14	1398	AY	A-1	Good
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43				Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	87m	Feb. 23	1246			A-2
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	60m	Dec. 1	1125			B
Laramie Mountains (485)	Col.	Charles Starrett-Smilely Burnette	Apr., '52	84m	Apr. 12	1314	AYC	A-1	Fair
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	B	Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52	67m	June 14	1398	AY	A-1	Good
Last Train from Bombay	Col.	Jon Hall-Lisa Ferraday	Aug., '52	72m	Aug. 2	1471			A-1
Laura (252)	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44				Good
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	84m	Mar. 29	1298	AY	A-2	Good
Leave Her to Heaven (color) (255)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45				Good
Leopard Men, The (270)	RKO	Dennis O'Keefe-Margo	(reissue) May, '52	66m					
Les Miserables (225)	20th-Fox	Michael Rennie-Debra Paget	Aug., '52	104m	July 26	1462			A-2
Les Miserables (Ital.)	Lux	Gino Cervi-Valentina Cortesa	Mar. 24, '52	122m	Mar. 22	1291			A-2
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290	AYC	B	Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350			B
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161	AY	A-1	Very Good
Lost in Alaska (229)	Univ.	Abbott & Costello-Miltzi Green	Aug., '52	76m	July 26	1462			A-2
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230	AY	A-2	Good
Lovely to Look At (color) (237)*	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381	AY	A-2	Excellent
Lure of the Wilderness (formerly Land of the Trembling Earth) (color)	20th-Fox	Jean Peters-Jeffrey Hunter	Sept., '52	92m	July 26	1461			A-1
Lydia Bailey (color) (219)	20th-Fox	Anne Francis-Dale Robertson	June, '52	89m	May 31	1381	AY	A-2	Very Good
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22	1290	AYC	A-1	Very Good
Macao (224)*	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B	Good
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52	78m	Aug. 9	(S) 1478			A-2
Man Behind the Gun (color)	WB	Randolph Scott-Patrice Wymore	Sept. 13, '52						
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	51m					A-1
Man in the White Suit (282) (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5	1306	AY	A-1	Very Good
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52	82m					
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	98m	Apr. 5	1305	AY	A-2	Very Good
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m	Mar. 15	1281	AY	A-2	Excellent
Maytime in Mayfair (Brit.) (C)	Realart	Anna Neagle-Michael Wilding	Apr., '52	94m	Apr. 26	1329			A-2
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19	1193	AY	A-2	Good
Merry Widow, The (color)	MGM	Lana Turner-Fernando Lamas	Sept., '52	105m	July 12	1441			A-2
Million Dollar Mermaid (color)	MGM	Esther Williams-Victor Mature	Not Set		Aug. 9	(S) 1478			
Miracle of Our Lady of Fatima (color)	WB	Gilbert Roland-Angela Clark	Oct. 11, '52	102m					
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Crain-Thelma Ritter	Jan., '52	103m	Nov. 24	1117	AY	B	Excellent
Monkey Business	20th-Fox	Cary Grant-Marilyn Monroe	Sept., '52						
Montana Incident (5253)	Mono.	Whip Wilson	Aug. 17, '52	54m	Aug. 9	(S) 1478			
Montana Territory (color)	Col.	Lon McAllister-Wanda Hendrix	June, '52	64m	June 7	1389	AY	A-1	Good
Murder in the Cathedral (Brit.)	Classic	Fr. John Groser-Alexander Gauge	Mar. 25, '52	140m	Apr. 5	1307			A-1
Mutiny (color)	UA	Patric Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1	1254	AY	A-1	Fair
My Man and I	MGM	Shelley Winters-Wendell Corey	Sept., '52	99m	July 26	(S) 1463			
My Six Convicts (430)*	Col.	John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15	1281	AY	A-2	Excellent
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52	122m	Mar. 22	1289	AY	A-1	Excellent
My Wife's Best Friend	20th-Fox	Anne Baxter-Macdonald Carey	Oct., '52		July 26	(S) 1463			
NARROW Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314	AY	A-2	Good
Navajo	Lippert	Navajo Indian Cast (spec.)	Mar., '52	70m	Feb. 9	1230	AY	A-1	Very Good
Never Take No for an Answer (Brit.)	Souvaire	Dennis O'Dea-Vittorio Manunta	Apr. 9, '52	82m	Mar. 15	1282			A-1
Night Riders (5251)	Mono.	Whip Wilson	Feb. 3, '52						A-1
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	61m	Mar. 22	1291	AY	A-1	Good
Night Without Sleep	20th-Fox	Gary Merrill-Linda Darnell	Nov., '52		Aug. 9	(S) 1478			
No Resting Place (Irish)	Classic	Michael Gough-Eithne Dunne	Not Set	80m	Apr. 26	1329			Good
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	82m	May 10	1357	A	B	Good
No Time for Flowers	RKO	Viveca Lindfors-Paul Christian	Oct., '52						



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O. HENRY'S Full House	20th-Fox	All Star Cast		Sept., '52		Aug. 9	(S) 1478		
Okinawa (432)	Col.	Pat O'Brien-Richard Denning		Mar., '52	67m	Mar. 1	1254	AY	
Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell		Mar. 24, '52	90m	Apr. 12	1314	AYC	A-1 Good
Old Oklahoma Plains (5144)	Rep.	Rex Allen		July 25, '52	60m	Aug. 9	(S) 1478		
Old West, The (473)	Col.	Gene Autry		Jan., '52	61m	Jan. 12	1180	AYC	A-1 Average
On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino		Jan., '52	82m	Dec. 1	1125	A	A-2 Very Good
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes		Feb. 22, '52	80m	Mar. 8	1262		B Fair
One Minute to Zero (301)	RKO	Robert Mitchum-Ann Blyth		Aug., '52	105m	July 19	1454		A-1 Good
Outcasts of the Islands (Brit.)	UA	Trevor Howard-Ralph Richardson		July 11, '52	93m	May 17	1366	A	B Good
Outcasts of Poker Flat (216)	20th-Fox	Dale Robertson-Anne Baxter		May, '52	81m	May 10	1357	A	A-2 Very Good
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober		June, '52	75m	Apr. 19	1321		B Average
PACE That Thrills, The (213)	RKO	Bill Williams-Carla Balanda		Mar., '52	63m	Mar. 15	1282	AY	A-2 Good
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner		Jan. 18, '52	123m	Oct. 13	1057	A	B Good
Park Row	UA	Gene Evans-Mary Welch		Aug. 12, '52	83m	Aug. 9	1477	AY	A-2 Good
Pat and Mike* (235)	MGM	Spencer Tracy-Katharine Hepburn		June, '52	95m	May 17	1365	AY	A-2 Excellent
Paula	Col.	Loretta Young-Kent Smith		June, '52	80m	May 17	1366	AY	A-2 Good
Perfectionist, The (French)	Discina	Pierre Fresnay		May 1, '52	92m	May 3	1350		B Good
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters		Feb., '52	96m	Jan. 12	1185	AY	B Very Good
Pirate Submarine (5110)	Lippert	Special Cast		July 18, '52	69m	Aug. 9	(S) 1479		A-1
Present Arms	Lippert	Joe Sawyer-William Tracy		Oct. 25, '52					
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru		Apr., '52	93m	Mar. 1	1253	AYC	A-1 Very Good
QUIET Man, The (color)	Rep.	John Wayne-Maureen O'Hara		Not Set	129m	May 17	1365		A-2 Superior
Quo Vadis (color)*	MGM	Robert Taylor-Deborah Kerr		Spec.	168m	Nov. 24	1118	AY	A-1 Superior
RAINBOW Round My Shoulder (C)	Col.	Frankie Laine-Billy Daniels		Sept., '52	78m	Aug. 9	1477		A-1 Good
Rains Came, The (256)	20th-Fox	Myrna Loy-Tyrone Power (reissue)		June, '52	95m	Sept. 8, '39			
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy		Mar., '52	89m	Feb. 9	1229	A	B Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo		Mar., '52	86m	Jan. 12	1185	A	B Excellent
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol		May, '52	83m	May 3	1349	AY	A-1 Very Good
Red Mountain (color) (5113)*	Para.	Alan Ladd-Lizabeth Scott		May, '52	84m	Nov. 17	1109	A	A-2 Good
Red Planet Mars	UA	Peter Groves-Andrea King		May 15, '52	87m	May 17	1367		A-2 Fair
Red River	UA	John Wayne-M. Cliff (reissue)		June 6, '52	125m	July 17, '48			Excellent
Red Shoes, The (color) (Brit.)	UA	Moire Shearer-Anton Walbrook		June 13, '52	133m	Oct. 23, '48	4357	AY	B Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith		Feb., '52	98m	Jan. 26	1213	AY	A-1 Very Good
Red Snow	Col.	Guy Madison-Ray Mala		July, '52	75m	June 21	1418	AY	B Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise		Feb. 23, '52	95m	Feb. 9	1230	AY	A-1 Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru		Mar., '52	88m	Feb. 16	1237	AY	A-1 Fair
River, The (color)	UA	Radha-Edmond Knight		Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2 Good
Road Agent (223)	RKO	Tim Holt-Norine Nash		Mar., '52	60m	Feb. 9	1230	AYC	A-1 Good
Road to Bali (color)	Para.	Bing Crosby-Bob Hope		Dec., '52		July 12	(S) 1443		
Robin Hood (see Story of Robin Hood)									
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer		Mar. 9, '52	71m	Mar. 8	1262		A-1 Good
Room for One More (113)*	WB	Cary Grant-Betsy Drake		Jan. 26, '52	97m	Jan. 12	1185	AYC	B Excellent
Rose Bowl Story, The (C) (5204)	Mono.	Marshall Thompson-Vera Miles		Aug. 24, '52	71m	June 21	(S) 1419		
Rose of Cimarron (color) (212)	20th-Fox	Jack Buetel-Mala Powers		Apr., '52	72m	Mar. 8	1262	AY	A-2 Good
Rough, Tough West (487)	Col.	Charles Starrett-Smiley Burnette		June, '52	54m	June 28	1427	AYC	A-1 Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis		Feb., '52	103m	Dec. 1	1125	AYC	A-1 Very Good
Sally and Saint Anne (225)	Univ.	Ann Blyth-Edmund Gwenn		July, '52	90m	June 28	1426	AYC	A-1 Very Good
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea		May 17, '52	80m	Apr. 12	1314	AY	B Good
Savage, The (color) (5206)	Para.	Charlton Heston-Susan Morrow		Nov., '52	95m	Apr. 19	(S) 1322		
Scandal Sheet (415)	Col.	Broderick Crawford-Donna Reed		Mar., '52	82m	Jan. 12	1186	AY	A-2 Good
Scaramouche (C) (236)*	MGM	Stewart Granger-Janet Leigh		June, '52	115m	May 17	1365	AYC	A-2 Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson		June, '52	81m	May 31	1382	A	B Good
Scotland Yard Inspector (5117)	Lippert	Cesar Romero-Lois Maxwell		Oct. 1, '52	71m	July 12	(S) 1443		
Sea Tiger (5218)	Mono.	John Archer-Marguerite Chapman		July 27, '52	74m	July 12	1442		Good
Secret Flight (Brit.)	Univ.	Ralph Richardson-Raymond Huntley		Aug., '52		Aug. 9	(S) 1478		
Secret People (Brit.) (5119)	Lippert	Valentina Cortesa-Audrey Hepburn		Aug. 25, '52	83m	Dec. 15	1153	A	B Good
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter		Feb., '52	78m	Dec. 22	1162	AY	A-2 Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore		Feb. 15, '52					
Shane (color)	Para.	Alan Ladd-Jean Arthur		Not Set		Apr. 19	(S) 1323		
She's Working Her Way Through College (C) (128)*	WB	Virginia Mayo-Ronald Reagan		July 12, '52	101m	June 7	1389	AY	B Very Good
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Debbie Reynolds		Apr., '52	103m	Mar. 15	1281	AYC	B Excellent
Skirts Ahoy! (C) (233)*	MGM	Esther Williams-Barry Sullivan		May, '52	109m	Apr. 12	1313	AYC	A-1 Excellent
Sky Full of Moon	MGM	Carleton Carpenter-Jan Sterling		Oct., '52		Aug. 9	(S) 1478		
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron		Not Set	90m	Feb. 23	1246		B Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette		Jan., '52	55m	Feb. 2	1222	AY	A-1 Good
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz		May, '52	87m	Mar. 22	1290	A	A-2 Good
Snow White and the Seven Dwarfs (292) (color)	RKO	Disney Feature		(reissue) Feb., '52	83m	Dec. 25, '37		AYC	
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward		(Spec.)		Aug. 9	(S) 1478		
Somebody Loves Me (color) (5203)	Para.	Betty Hutton-Ralph Meeker		Oct., '52	97m	May 3	(S) 1350		
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland		Mar., '52	89m	Feb. 2	1221	A	A-2 Good
Son of Ali Baba (color) (231)	Univ.	Tony Curtis-Piper Laurie		Sept., '52	75m				
Son of Paleface (color) (5124)	Para.	Bob Hope-Jane Russell		Aug., '52	95m	July 19	1453		B Excellent
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James		May, '52	83m	Apr. 12	1313	AYC	A-1 Good
Spider and the Fly, The (Brit.)	Ball	Eric Portman-Nadia Gray		May 1, '52	73m	Mar. 29	1298		A-2 Fair
Steel Fist, The (5217)	Mono.	Roddy McDowell-Kristine Miller		Jan. 6, '52	73m				
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund		Mar., '52	85m	Mar. 8	1261	AY	A-2 Good
Steel Trap	20th-Fox	Joseph Cotten-Teresa Wright		Oct., '52					
Stolen Face (5109)	Lippert	Paul Henreid-Lizabeth Scott		June 16, '52	71m	June 7	1389		B Good
Stooge, The	Para.	Dean Martin-Jerry Lewis		Not Set		Mar. 29	(S) 1298		
Storm Over Tibet (416)	Col.	Dianne Douglas-Rex Reason		July, '52	87m	Dec. 29	1169	AY	B Good
Story of Robin Hood (C) (391)*	Disney-RKO	Richard Todd-Jean Rice		July, '52	84m	Dec. 22	1289	AYC	A-1 Very Good
Story of Will Rogers (color) (129)	WB	Jane Wyman-Will Rogers, Jr.		July 26, '52	109m	July 19	1453		A-1 Excellent
Strait Jacket	Realart	Ritz Brothers		(reissue) Feb., '52	61m				

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) Synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Strange Ones, The (Fr.)	Mayer-Kingsley	Nicole Stephane-Edouard Dermithe	July, '52	95m	Aug. 9	1477		Good
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m	Nov. 2, '46			
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	85m	Apr. 12	1315	B	Average
Stranger in Between, The (Brit.)	Univ.	Dirk Bogarde-Elizabeth Sellars	Not Set	88m				
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 16	885	A	Excellent
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52	73m	July 26	(S) 1463	A-1	Very Good
Sudden Fear (1362)	RKO	Joan Crawford-Jack Palance	Aug., '52	110m	July 26	1461	A-2	
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238	AY	A-2 Good
Tales of Hoffmann (color) (Brit.)	UA	Moir Shearer-Robert Helpmann	June 13, '52	138m	Apr. 7, '51	793	AY	A-2 Excellent
Talk About a Stranger (228)	MGM	George Murphy-Nancy Davis	Apr., '52	65m	Mar. 1	1254	AY	A-2 Good
Target (227)	RKO	Tim Holt-Linda Douglas	Apr., '52	60m	Apr. 5	1306	AYC	A-1 Good
Tarzan's Savage Fury (225)	RKO	Lex Barker-Dorothy Hart	Apr., '52	80m	Mar. 22	1290	AYC	A-1 Good
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15, '52					
Tembo (C) (265)	RKO	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	A-2 Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52					
Thief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr., '52		Mar. 8	(S) 1263	AYC	A-1
This Above All (253)	20th-Fox	Tyrone Power-Joan Fontaine (reissue)	May, '52	110m	May 16, '42			B
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb., '52	97m	Jan. 26	1214	A	Good
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	May 31	1383	AYC	A-2 Fair
Three Sinners (French)	Sachsen	Fernandel-Line Noro	July, '52	84m	Aug. 2	1471		Average
Thunder in the East	Para.	Alan Ladd-Deborah Kerr	Not Set		July 12	(S) 1442		
Thundering Caravans (5173)	Rep.	Allan Rocky Lane	July 20, '52	54m	Aug. 2	1471		A-1 Good
Tiger Man	Lippert	Special Cast	Sept. 15, '52					
To the Shores of Tripoli (color) (257)	20th-Fox	John Payne-Maureen O'Hara (reissue)	July, '52	86m	Mar. 14, '42			
Tomorrow Is Too Late (Ital.)	Burstin	Pier Angeli-Vittorio De Sica	Apr. 12, '52	103m	Apr. 19	1322	AY	A-2 Excellent
Toughest Man in Arizona (color)	Rep.	Vaughan Monroe-Joan Leslie	Not Set		July 5	(S) 1433		
Trail Guide (219)	RKO	Tim Holt-Linda Douglas	Feb., '52	60m	Feb. 2	1222		A-1 Good
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julia Adams	Mar., '52	81m	Feb. 16	1237	AYC	A-1 Good
Tulsa (color)	UA	Susan Hayward-R. Preston (reissue)	June 6, '52	90m	Mar. 19, '49			Excellent
Turning Point, The (5205)	Para.	William Holden-Alexis Smith	Nov., '52	85m	Apr. 26	(S) 1330		
UNDER the Red Sea	RKO	Documentary	Sept., '52					
Untamed Frontier (color) (230)	Univ.	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19	1454		A-2 Good
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290	AYC	A-2 Excellent
Viva Zapata (206)*	20th-Fox	Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229	AY	A-2 Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1	1254		A-2 Very Good
Wagon Team	Col.	Gene Autry	Sept., '52					
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	July 6, '52	70m	June 21	1418		A-1 Good
Wait 'Til the Sun Shines, Nellie (color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52	108m	May 31	1381	AY	A-2 Excellent
Walk East on Beacon (426)*	Col.	George Murphy-Virginia Gilmore	July, '52	98m	Apr. 26	1329	AY	A-1 Very Good
Wall of Death (Brit.)	Reelart	Susan Shaw-Maxwell Reed	Apr., '52	80m	Apr. 19	1321		A-2 Fair
Washington Story (238)	MGM	Van Johnson-Patricia Neal	July, '52	82m	June 28	1425		A-1 Excellent
Way of a Gaucho (color)	20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52		Aug. 9	(S) 1478		
We're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, '52	85m	June 28	1425	AY	B Excellent
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	A-2 Good
What Price Glory (color) (226)	20th-Fox	James Cagney-Dan Dailey	Aug., '52	111m	Aug. 2	1469		A-2 Excellent
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1	1253	AY	A-1 Very Good
Where's Charley? (color) (130)	WB	Ray Bolger-Allyn McLerie	Aug. 30, '52	97m	June 28	1425		A-1 Very Good
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S) 1170		
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar., '52	77m	Mar. 15	1282	AY	A-2 Good
White Corridors (Brit.)	Rank	Googie Withers-Godfrey Tearle	June 21, '52	102m	June 21	1418		Good
Wild Heart, The (274) (color)	RKO	Jennifer Jones-David Farrar	July, '52	82m	May 31	1382	A	B Good
Wild Horse Ambush (5069)	Rep.	Michael Chapin-Eilene Janssen	Apr. 15, '52	54m	May 10	1357	AYC	A-1 Good
Wild Jungle Captive	Reelart	Otto Kruger-Amelita Ward (reissue)	Feb., '52	63m				
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193	AYC	A-2 Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	May 12, '52	70m	May 24	1374		A-1 Good
Willie & Joe Back at the Front (233)	Univ.	Tom Ewell-Harvey Lembeck	Oct., '52					
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, '52	72m	Aug. 9	(S) 1478		A-2
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28, '52	98m	May 24	1373	AYC	A-1 Excellent
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245	AYC	B Excellent
Without Warning	UA	Adam Williams-Meg Randall	May 8, '52	75m	Apr. 5	1307	A	A-2 Very Good
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	B Good
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2 Fair
Woman of the North Country (5144) (formerly Minnesota) (color)	Rep.	Rod Cameron-Ruth Hussey	Aug. 20, '52	90m	Aug. 2	1470		A-2 Good
Woman's Angle, The (Brit.)	Stratford	Edward Underdown-Kathy O'Donnell	Sept. 29, '52	90m				
World in His Arms, The (C) (227)	Univ.	Gregory Peck-Ann Blyth	Aug., '52	104m	June 21	1417	AY	A-1 Excellent
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-1 Average
Yankee Buccaneer (234) (color)	Univ.	Jeff Chandler-Scott Brady	Oct., '52	86m				
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17, '52	82m				A-2
You for Me (240)	MGM	Peter Lawford-Jane Greer	Aug., '52	71m	July 26	1462		B Good
Young and the Damned, The (Mex.)	Mayer-Kingsley	Estela Inda-Alfonso Mejia	Mar. 24, '52	80m	Apr. 19	1322		C Very Good
Young Man With Ideas (230)	MGM	Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254	AY	A-2 Fair
Young Wives Tale (Brit.)	Stratford	Audrey Hepburn-Nigel Patrick	June 9, '52	80m				
Yukon Gold (5221)	Mono.	Kirby Grant	Aug. 10, '52		July 12	(S) 1442		

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SHORT SUBJECTS CHART APPEARS ON PAGES 1486-1487, ISSUE OF AUGUST 16, 1952

## RELEASE CHART BY COMPANIES

Complete catalogue of features released during 12 months plus coming attractions

This Product Digest section — a monthly service of MOTION PICTURE HERALD — lists all features in release from August, 1951, plus complete coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the official times supplied by the distributor.

For index to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.

(R) designates a reissue. (C) designates color.

### ALLIED ARTISTS

(Released through Monogram)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
AA-31	Die Jockey	Sept. 29 '51	Jane Nigh, Michael O'Shea	77	Musical
AA-30	The Highwayman (C)	Oct. 21 '51	Wanda Hendrix, Charles Coburn	83	Drama
AA-32	Battle Zone	Sept. 28 '52	John Hodiak, Linda Christian	77	Drama
AA-33	Down Periscope	Nov. 30 '52	Mark Stevens, Dorothy Malone	77	Comedy
AA-34	Kansas Pacific (C)	Dec. 32	Sterling Hayden, Eve Miller	77	Western

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309	Chain of Circumstance	Aug. '51	Richard Grayson, Margaret Field	68	Drama
310	Cyclone Fury	Aug. '51	Charles Starrett, Smiley Burnette	54	Western
311	Never Trust a Gambler	Aug. '51	Dane Clark, Cathy O'Donnell	79	Drama
312	Pickup	Aug. '51	Beverly Michaels, Hugu Haas	79	Drama
313	Whistle at Eaton Falls	Aug. '51	Lloyd Bridges, Dorothy Gah	98	Drama
314	Corby of Gasoline Alley	Sept. '51	Jimmy Lydon, Sessy Beckett	89	Comedy
315	Hills of Utah	Sept. '51	Johnny Wayne, Donna Reed	79	Western
316	Lady and the Bandit	Sept. '51	Pat O'Brien, Jane Wyatt	89	Drama
317	Magic Face	Sept. '51	Frankie Laine, Tony Wyatt	71	Musical
318	Sunny Side of the Street (C)	Sept. '51	Pat O'Brien, Jane Wyatt	71	Drama
319	Criminal Lawyer	Oct. '51	S. Douglas, W. Phillips, J. Anderson	93	Drama
320	Five	Oct. '51	Johnny Weismuller, Shelia Ryan	64	Adventure
321	Jungle Manhunt	Oct. '51	Charles Starrett, Smiley Burnette	56	Western
322	Kid From Anasillo, The	Oct. '51	Wendell Corey, Betty Buehler	87	Melodrama
323	Magic Carpet (C)	Oct. '51	Wendell Corey, Betty Buehler	87	Melodrama
324	Mob, The	Nov. '51	Robert Cummings, Terry Moore	83	Drama
325	Barfoot Mailman, The (C)	Nov. '51	Thomas Gomez and Globetrotters	80	Drama
326	Harlem Globetrotters, The	Nov. '51	Thomas Gomez and Globetrotters	80	Drama
327	Son of Dr. Jekyll	Nov. '51	Louis Hayward, Judy Lawrence	77	Drama
328	Valley of Fire	Nov. '51	Gene Autry	63	Western

(Continued in column 2)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
414	Family Secret, The	Dec. '51	John Derek, Lee J. Cobb	85	Drama
415	Man in the Saddle (C)	Dec. '51	Randolph Scott, Joan Leslie	87	Western
416	Pecos River	Dec. '51	Charles Starrett, Smiley Burnette	55	Musical
417	Purple Heart Diary	Dec. '51	Charles Langford, Lyle Talbot	73	Musical
418	Ten Tall Men (C)	Dec. '51	William Lonsdale, Jody Lawrence	97	Adventure
419	Roots Malone	Jan. '52	William Holden, Johnny Stewart	103	Drama
420	Indian Uprising (C)	Jan. '52	Gene Autry	61	Western
421	Old West, The	Jan. '52	Charles Starrett, Smiley Burnette	55	Western
422	Smoky Canyon	Jan. '52	Charles March, Mildred Dunnock	111	Drama
423	Death of a Salesman	Feb. '52	Robert Cummings, Barbara Hale	89	Comedy
424	First Time, The	Feb. '52	Robert Cummings, Barbara Hale	89	Comedy
425	Harem Girl, The	Feb. '52	Charles Starrett, Smiley Burnette	54	Western
426	Howl of Wild River, The	Feb. '52	Fred Stone, Rochelle Hudson	65	Adventure
427	Konga, the Wild Stallion	Feb. '52	Johnny Weismuller, Angela Greene	65	Adventure
428	Jungle Jim in the Forbidden Land	Mar. '52	John Beal, Gilbert Roland	104	Drama
429	My Six Convicts	Mar. '52	Gene Autry	61	Western
430	Night Stage to Galveston	Mar. '52	Pat O'Brien, Richard Denning	67	Drama
431	Okinawa	Mar. '52	Wendell Corey, Smiley Burnette	82	Drama
432	Scandal Sheet	Mar. '52	Charles Starrett, Smiley Burnette	53	Western
433	Laramie Mountains	Apr. '52	Charles Starrett, Smiley Burnette	53	Comedy
434	Marrying Kind, The	Apr. '52	Judy Holiday, Aldo Ray	78	Drama
435	Thief of Damascus (C)	Apr. '52	Paul Henreid, Jeff Donnell	78	Western
436	Apache Country	May '52	Gene Autry	62	Western
437	Sniper, The	May '52	Adolphe Menjou, Arthur Franz	87	Melodrama
438	Sound Off (C)	May '52	Mickey Rooney, Ann James	87	Melodrama
439	Yank in Indo-China, A	May '52	John Archer	87	Western
440	Brave Warrior (C)	June '52	Jon Hall, Christine Larnen	73	Western
441	Montana Territory (C)	June '52	Lon McAllister, Wanda Hendrix	64	Western
442	Paula	June '52	Loretta Young, Kent Smith	90	Drama
443	Rough, Tough West	June '52	Charles Starrett, Smiley Burnette	54	Western
444	Walk East on Beacon	June '52	Charles Starrett, Smiley Burnette	54	Drama
445	Barbed Wire	June '52	Gene Autry	61	Western
446	Brigand, The (C)	July '52	Anthony Dexter, Jody Lawrence	91	Adventure
447	California Conquest (C)	July '52	Gene Autry	61	Western
448	Cripple Creek, The	July '52	Gene Autry	61	Western
449	Junction City	July '52	Gene Autry	61	Western
450	Red Snow	July '52	Gene Autry	61	Western
451	Storm Over Tibet	July '52	Gene Autry	61	Western
452	Captain Pirate (C)	Aug. '52	Charles Starrett, Smiley Burnette	79	Drama
453	Kid from Broken Gun, The	Aug. '52	Charles Starrett, Smiley Burnette	54	Western
454	Last Train from Bombay	Aug. '52	Charles Starrett, Smiley Burnette	54	Western
455	Affair in Trinidad	Sept. '52	Rita Hayworth, Glenn Ford	98	Melodrama

(Continued on following page, column 1)

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(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5095	Strange Fascination (C)	Sept. '52	Hugo Haas, Cleo Moore		Drama
5096	Rainbow 'Round My Shoulder (C)	Sept. '52	Frankie Laine, Billy Daniels	78	Musical
5097	Wagon Train	Sept. '52	Gene Autry		Western
5098	Happy Time, The	Oct. '52	Charles Boyer, Louis Jourdan	94	Comedy
5099	All Adhere (C)		• Mickey Rooney		Musical
5100	Assignment—Paris		Dana Andrews, Maria Toren		Drama
5101	Blue Canadian Rockies		Gene Autry		Western
5102	Eight Iron Men		Bonar Colleano, Arthur Franz		Drama
5103	5000 Fingers of Dr. T (C)		Peter Lind Hayes, Mary Healy		Fantasy
5104	Four Paces to the Moon		Rex Harrison, Lilli Palmer		Drama
5105	Golden Hawk, The (C)		Sterling Hayden, Rhonda Fleming		Drama
5106	Last of the Comanches		Broderick Crawford, Barbara Hale		Drama
5107	Member of the Wedding		Julie Harris, Ethel Waters		Drama
5108	Outlanders, The (C)		Randolph Scott, Claude Jarman, Jr.		Melodrama
5109	Pathfinders, The (C)		George Montgomery, Helena Carter		Drama
5110	Prize of Pirates (C)		John Derek, Barbara Rush		Adventure
5111	Solomon, Dance of the Seven Veils (C)		Rita Hayworth, Stewart Granger		Drama
5112	Savage Mutiny		Johnny Weissmuller		Drama
5113	Target-Hongkong		Richard Denning, Nancy Gates		Drama
5114	Voodoo-Tiger		Johnny Weissmuller, Jean Byron		Adventure
5115	Winning of the West		Gene Autry		Western
5116	Woman in Question, The (Brit.)		Jean Kent, Dirk Bogarde	88	Mystery
5117	Leave It to the Marines	Sept. 28 '51	Sid Melton, Mars Lenn	64	Comedy
5118	As You Were	Oct. 5 '51	William Tracy, Joe Sawyer	57	Drama
5119	Highly Dangerous	Oct. 12 '51	Dane Clark, Margaret Lockwood	81	Drama
5120	Shy High	Oct. 19 '51	Sid Melton, Mars Lenn	63	Drama
5121	Unknown World	Oct. 26 '51	Bruce Kellogg, Marilyn Nash	43	Drama
5122	F.B.I. Girl	Nov. '51	George Bancroft, Gene Evans	74	Drama
5123	Superman and the Mole Men	Nov. 23 '51	George Reeves, Phyllis Coates	58	Adventure
5124	Great Adventure	Dec. 7 '51	George Price, Jack Hawkins	75	Adventure
5125	Tales of Robin Hood	Dec. 21 '51	Robert Clarke, Mary Hatcher	59	Adventure
5126	For Men Only	Jan. 11 '52	Paul Henreid	91	Drama
5127	Man Hunt	Jan. 25 '52	George Brent, Margaret Chapman	71	Drama
5128	Stronghold	Feb. 15 '52	Vernica Lake, Zachary Scott	73	Drama
5129	Navy	Mar. '52	Native Cast	70	Doc/Tr'y
5130	Wings of Danger	Apr. 1 '52	Zachary Scott, Robert Beatty	72	Drama
5131	Valley of Eagles (Brit.)	Apr. 25 '52	Jack Warner, Nadia Gray	83	Drama
5132	Loan Shark	May 12 '52	George Hart, Dorothy Hart	75	Drama
5133	Outlaw Women (C)	June 2 '52	Marie Windsor, Richard Baker	75	Drama
5134	Outlaw Face	June 16 '52	Paul Henreid, Elizabeth Scott	71	Drama
5135	Pirate Submarine	July 16 '52	Special Cast	40	Drama
5136	Jungle, The	Aug. 1 '52	Rod Cameron, Cesar Romero	74	Drama
5137	Secret People (Brit.)	Aug. 25 '52	Valentina Cortese, Audrey Hepburn	87	Melodrama
5138	Heligate	Sept. 15 '52	Special Cast		Drama
5139	Tiger Man	Sept. 22 '52	Cesar Romero, Luis Maxwell		Melodrama
5140	Scotland Yard Inspector	Oct. 1 '52	Joe Sawyer, William Tracy		Comedy
5141	Present Arms	Oct. 25 '52	Dane Clark		Melodrama
5142	Gambler and the Lady	Nov. 5 '52	Dane Clark		Melodrama
5143	Johnny and the Giant Killer (C)	Nov. 26 '52	Animation		Cartoon
5144	I'll Get You	Dec. 10 '52	George Raft		Melodrama

## MGM

201	People Against O'Hara	Sept. '51	Spencer Tracy, Diana Lynn	103	Drama
202	Angels in the Outfield	Sept. 4 '51	Paul Douglas, Janet Leigh	102	Comedy

## MONOGRAM

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5144	Oklahoma Outlaws	Aug. 19 '51	Johnny Mack Brown	66	Western
5145	Wanted: Dead or Alive	Sept. 9 '51	Whip Wilson	59	Western
5146	Triple Cross	Sept. 16 '51	Joe Kirkwood	69	Comedy
5147	Whistling Hills	Oct. 7 '51	Johnny Mack Brown	68	Western
5148	Yellow Fin	Oct. 14 '51	Wayne Morris, Adrian Booth	74	Drama
5149	Elephant Stampede	Oct. 29 '51	Johnny Sheffield, Donna Martell	71	Adventure
5150	Lawless Cowboys	Nov. 7 '51	Whip Wilson	58	Western
5151	Flight to Mars (C)	Nov. 11 '51	Marguerite Chapman, C. Mitchell	72	Adventure
5152	Crazy Over Horses	Nov. 18 '51	Bowery Boys	65	Comedy
5153	Longhorn, The	Nov. 25 '51	Wild Bill Elliott, Myron Healy	79	Western
5154	Texas Lawmen	Dec. 2 '51	Johnny Mack Brown	74	Western
5155	Northwest Territory	Dec. 9 '51	Kirby Grant, Gloria Saunders	61	Western
5156	Stage to Blue River	Dec. 30 '51	Whip Wilson	66	Western
5157	Steel Fish, The	Jan. 6 '52	Roddy McDowall, Kristine Miller	73	Drama
5158	Texas City	Jan. 27 '52	Johnny Mack Brown, Jimmy Ellison	74	Western
5159	Night Raiders	Feb. 3 '52	Whip Wilson	72	Western
5160	Fort Oage (C)	Feb. 10 '52	Patricia Medina, John Sands	67	Drama
5161	Aladdin and His Lamp (C)	Feb. 24 '52	Wild Bill Elliott	68	Western
5162	Waco	Mar. 9 '52	Jane Nigh, John Archer	70	Western
5163	Rodeo (C)	Mar. 23 '52	Bowery Boys	64	Melodrama
5164	Hold Tight Line	Mar. 30 '52	Johnny Mack Brown, Jimmy Ellison	51	Western
5165	Man from the Black Hills	Apr. 6 '52	Stanley Clements	63	Western
5166	Gunman, The	Apr. 21 '52	Whip Wilson, Fuzzy Night	52	Western
5167	Desert Pursuit	May 11 '52	Wayne Morris	71	Adventure
5168	Wild Stallion	May 28 '52	Pen Johnson, Edgar Buchanan	70	Western
5169	Kansas Territory	May 28 '52	Bill Elliott	73	Western
5170	African Treasure	June 8 '52	Johnny Sheffield, Laurette Luez	70	Adventure
5171	Gold Fever	June 15 '52	John Calvert, Ralph Morgan	83	Melodrama
5172	Here Comes the Marines	June 29 '52	Leo Gorcey, Huntz Hall	66	Comedy
5173	Warriors West (C)	July 6 '52	Peggie Castle, Rod Cameron	70	Western
5174	Sea Tiger	July 27 '52	John Archer, Marguerite Chapman	71	Melodrama
5175	Yukon Gold	Aug. 10 '52	Kirby Grant	54	Adventure
5176	Montana Incident	Aug. 17 '52	Whip Wilson	54	Western
5177	Arctic Flight	Aug. 18 '52	Wayne Morris, Alan Hale, Jr.	79	Melodrama
5178	Rose Bowl Story, The (C)	Aug. 24 '52	Marshall Thompson, Vera Miles	71	Drama
5179	Paro	Sept. 7 '52	Bill Elliott, Phyllis Coates	59	Western
5180	Dead Man's Trail	Sept. 21 '52	Johnny Mack Brown	53	Comedy
5181	Foolish' Fool	Sept. 21 '52	Leo Gorcey, Huntz Hall	53	Comedy
5182	Army Band	Oct. 5 '52	Stanley Clements, Karen Sharpe	53	Western
5183	Gun Along the Border	Oct. 12 '52	Johnny Mack Brown	70	Western
5184	Flat Top (C)	Oct. 26 '52	Sterling Hayden, Richard Carlson		Drama
5185	Bird Girl	Nov. 9 '52	Whip Wilson		Western
5186	Jungle Girl	Nov. 16 '52	Johnny Sheffield		Western
5187	Hungry (C)	Dec. 7 '52	Vincent Edwards, Yvette Dugay		Drama
5188	Strangeland	Dec. 21 '52	Leo Gorcey		Comedy
5189	Timber Wolf	Dec. 28 '52	Kirby Grant		Adventure

## Stratford

(All British)

Laughter in Paradise	Nov. 11 '51	Alastair Sim, Fay Compton	98	Comedy
Man on the Run	Feb. 26 '52	Derek Farr, Joan Hopkins	82	Melodrama
You Can't Beat the Irish	Mar. 17 '52	Jack Warner, Michael Dolan	82	Comedy
Franchise Affair, The	Apr. 1 '52	Michael Denison, Dulcie Gray	53	Mystery
Young Wives Tale	June 9 '52	Andrew Hopman, Nigel Patrick	80	Comedy
Woman's Angle, The	Sept. 29 '52	E. Underdown, Kathy O'Donnell	59	Drama



PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
204	Red Badge of Courage	Sept. 28 '51	Audie Murphy, Bill Maeslin	69	Drama
205	Texas Carnival (C)	Oct. 5 '51	Eather Williams, Red Skelton	77	Musical
206	Banquerelle	Oct. 12 '51	Sally Forrest, Keffe Braselton	88	Drama
207	Man With a Cloak	Oct. 19 '51	Joseph Cotten, Barbara Stanwyck	81	Drama
208	Across the Blue Missouri (C)	Oct. 23 '51	Clark Gable, John Hodiak	78	Drama
209	Unknown Man, The	Nov. 9 '51	Gene Kelly, Leslie Caron	113	Musical
210	Unknown Man, The	Nov. 16 '51	Walter Pidgeon, Ann Harding	86	Melodrama
211	Too Young to Kiss	Nov. 23 '51	Van Johnson, June Allyson	91	Comedy
212	Light Touch, The	Dec. 7 '51	Stewart Granger, Pier Angeli	93	Drama
213	Calling Bulldog Drummond	Dec. 14 '51	Walter Pidgeon, Margaret Leighton	83	Mystery
214	Callaway Went Thataway	Dec. 28 '51	Howard Keel, Dorothy McGuire	81	Comedrama
215	It's a Big Country	Jan. 4 '52	All Star Cast	116	Drama
216	Westward the Women	Jan. 11 '52	Robert Taylor, Denise Darcel	116	Drama
217	Pandora and the Flying Dutchman (C)	Jan. 18 '52	Ava Gardner, James Mason	125	Fantasy
223	Belle of New York (C)	Feb. '52	Fred Astaire, Vera-Ellen	82	Musical
229	Invitation, The	Feb. '52	Dorothy McGuire, Van Johnson	85	Drama
230	Lone Star, The	Feb. '52	Clark Gable, Ava Gardner	90	Western
231	Silhouet, The	Feb. '52	Walter Pidgeon, Audrey Totter	83	Drama
232	Shadow in the Sky	Feb. '52	Nancy Davis, James Whitmore	78	Drama
233	Just This Once	Mar. '52	Peter Lawford, Janet Leigh	90	Comedy
234	Love Is Better Than Ever	Mar. '52	Elizabeth Taylor, Larry Parks	81	Comedrama
235	Wild North, The (C)	Mar. '52	Stewart Granger, Cyd Charisse	97	Adventure
236	Singin' in the Rain (C)	Apr. '52	Gene Kelly, Debbie Reynolds	103	Musical
237	Talk About a Stranger	Apr. '52	George Murphy, Nancy Davis	65	Drama
238	When in Rome	Apr. '52	Van Johnson, Paul Douglas	78	Drama
239	Carbine Williams	May '52	James Stewart, Wendell Corey	101	Drama
240	Girl in White, The	May '52	June Allyson, Arthur Kennedy	93	Drama
241	Shirts Abov' (C)	May '52	Eather Williams, Barry Sullivan	109	Musical
242	Young Man With Ideas	May '52	Glenn Ford, Ruth Roman	84	Drama
243	Pat and Mike	June '52	Leslie Caron, Ralph Meeker	79	Drama
244	Saramouche (C)	June '52	Spencer Tracy, Katharine Hepburn	95	Comedy
245	Lovely to Look at (C)	June '52	Stewart Granger, Janet Leigh	115	Drama
246	Washington Story	July '52	Howard Keel, Kathryn Grayson	105	Musical
247	Holiday for Sinners	July '52	Van Johnson, Patricia Neal	82	Drama
248	You for Me	Aug. '52	Keenan Wynn, Janice Rule	71	Comedy
249	Partners Fagan	Aug. '52	Janet Leigh, Carlisle Carpenter	79	Comedy
250	Iranhoose (C)	Aug. '52	Robert Taylor, Elizabeth Taylor	107	Drama
251	Devil Makes Three, The	Sept. '52	Gene Kelly, Pier Angeli	96	Musical
252	Merry Widow, The (C)	Sept. '52	Lana Turner, Fernando Lamas	105	Drama
253	Mr. Man and I	Sept. '52	Shelley Winters, Wendell Corey	99	Drama
254	Because You're Mine (C)	Oct. '52	Maria Lanza, Dorsetta Morrow	103	Musical
255	Everything I Have Is Yours (C)	Oct. '52	Marge & Gower Champion, D. O'Keefe	72	Musical
256	Sky Fall of Moon	Oct. '52	Carlton Carpenter, Jan Sterling	82	Musical
257	Quo Vadis (C)	Special	Robert Taylor, Deborah Kerr	116	Drama
258	Above and Beyond		Robert Taylor, Eleanor Parker		Drama
259	Bad and the Beautiful, The		Lana Turner, Kirk Douglas		Drama
260	Desperate Search, The		Howard Keel, Betsy Gray		Musical
261	Girl Who Had Everything (C)		Elizabeth Taylor, Fernando Lamas		Drama
262	Hour of Thirteen, The		Peter Lawford, Dawn Addams	79	Drama
263	I Love Melvin (C)		Donald O'Connor, Debbie Reynolds		Musical
264	Lili (C)		Leslie Caron, Mel Ferrer		Drama
265	Million Dollar Mermaid (C)		Eather Williams, Victor Mature		Musidrama
266	Naked Spur (C)		James Stewart, Janet Leigh		Drama
267	Plymouth Adventure (C)		Spencer Tracy, Gene Tierney		Drama
268	Prisoner of Zenda (C)		Stewart Granger, D. Kerr, J. Mason		Drama
269	Requiem's March		Peter Lawford, Janice Rule		Drama
270	Small Town Girl (C)		Jane Powell, Farley Granger		Musical
271	Three Loves, The (C)		Pier Angeli, Leslie Caron, Moira Shearer		Drama
272	Time Bomb		Glenn Ford, Anne Vernon		Drama
273	War Smoke		Gilbert Roland, Gloria Farrell		Western

(Continued at top of page above)

## PARAMOUNT

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
3024	Peking Express	Aug. '51	Joseph Cotten, Corinne Calvet	90	Drama
3025	That's My Boy	Aug. '51	Dean Martin, Jerry Lewis	93	Comedy
3026	Warpath (C)	Aug. '51	Edmond O'Brien, Dean Jagger	95	Drama
3027	Here Comes the Groom	Sept. '51	Ring Crosby, Jane Bryan	113	Comedy
3028	Place in the Sun, A	Sept. '51	Montgomery Clift, Elizabeth Taylor	122	Drama
3029	Rhubarb	Sept. '51	Ray Milland, Jan Sterling	94	Comedy
3030	Crossroads (C)	Oct. '51	John Payne, Rhonda Fleming	93	Drama
3031	Darling, How Could You?	Oct. '51	John Fontaine, John Lund	94	Drama
3032	Detective Story	Nov. '51	Kirk Douglas, Eleanor Parker	103	Drama
3033	Submarine Command	Nov. '51	William Holden, Nancy Olson	87	Drama
3034	When Worlds Collide (C)	Nov. '51	Richard Derr, Barbara Rush	82	Drama
3035	My Favorite Spy	Dec. '51	Bob Hope, Hedy Lamarr	93	Comedy
3036	Silver City (C)	Dec. '51	Yvonne De Carlo, Barry Fitzgerald	96	Western
3037	Hong Kong (C)	Jan. '52	Ronald Reagan, Rhonda Fleming	91	Adventure
3038	Flaming Feather (C)	Feb. '52	Sterling Hayden, Rhonda Fleming	78	Western
3039	Sailor Beware	Feb. '52	Dean Martin, Jerry Lewis	103	Comedy
3040	Something to Live For	Mar. '52	Dean Martin, Ray Milland	89	Comedrama
3041	My Son, John	Apr. '52	Alan Young, Dinah Shore	95	Musical
3042	Anything Can Happen	Apr. '52	Helen Hayes, Van Heflin	122	Drama
3043	Red Mountain (C)	May '52	Joe Ferrer, Kim Hunter	107	Comedrama
3044	Denver and Rio Grande (C)	May '52	Alan Ladd, Elizabeth Scott	84	Western
3045	Atomic City, The	June '52	Edmond O'Brien, Sterling Hayden	89	Western
3046	Encore (Brit.)	June '52	Michael Moore, Nancy Gates	85	Melodrama
3047	Greatest Show on Earth (C)	July '52	Roland Culver, Glynnis Johns	96	Drama
3048	Jumping Jacks	July '52	All-Star Cast	153	Circus-Dr.
3049	Carrie	July '52	Dean Martin, Jerry Lewis	96	Comedy
3050	Son of Paleface (C)	Aug. '52	Janet Jones, Laurence Olivier	118	Drama
3051	Just for You (C)	Aug. '52	Bob Hope, Jane Russell	95	Comedy
3052	Caribbean (C)	Sept. '52	Ring Crosby, Jane Bryan	95	Musical
3053	Somebody Loves Me (C)	Sept. '52	Arlene Dahl, John Payne	97	Western
3054	Hurricane Smith, The	Oct. '52	Betty Hutton, Ralph Mesker	97	Comedy
3055	Turning Point, The	Oct. '52	Yvonne De Carlo, John Ireland	97	Melodrama
3056	Savage, The (C)	Nov. '52	William Holden, Alexis Smith	85	Drama
3057	Blazing Forest, The (C)	Dec. '52	William Holden, Susan Morrow	95	Western
3058	Road to Bali (C)	Dec. '52	John Payne, Susan Morrow	95	Western
3059	Botany Bay (C)		Alan Ladd, James Mason		Drama
3060	Come Back Little Sheba		Shirley Booth, Burt Lancaster		Drama
3061	Military Policemen		Bob Hope, Marilyn Maxwell		Comedy
3062	Pleasure Island (C)		Don Taylor, Gene Barry		Comedy
3063	Pony Express (C)		Charlton Heston, Rhonda Fleming		Western
3064	Scared Stiff		Dean Martin, Jerry Lewis		Comedy
3065	Shane (C)		Alan Ladd, Jean Arthur		Western
3066	Stalag 17		William Holden, Don Taylor		Comedrama
3067	Stars Are Singing, The (C)		Anna Maria Alberghetti, L. Melchior		Musical
3068	Stooge, The		Dean Martin, Jerry Lewis		Comedy
3069	Thunder in the East		Alan Ladd, Deborah Kerr		Drama
3070	Tropic Zone (C)		Ronald Reagan, Rhonda Fleming		Drama
3071	War of the Worlds (C)		Gene Barry, A. Robinson		Drama

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## REPUBLIC

5127	This Is Korea (C)	Aug. 10 '51	Navy-Marine	54	Docu-Yr
5128	Fort Dodge Stampede	Aug. 24 '51	Allan "Rocky" Lane	66	Western
5129	Arizona Manhunt	Sept. 15 '51	Michael Chaplin, Ellene Jansen	66	Western
5130	Havana Rose	Sept. 15 '51	Enella Rodriguez, Hugh Herbert	77	Comedy
5131	Adventures of Capt. Fabian	Oct. 6 '51	Errol Flynn, Micheline Prelle	108	Melodrama
5132	South of Caliente	Oct. 15 '51	Roy Rogers, Dale Evans	47	Western
5133	Utah Wagon Train	Oct. 15 '51	Rex Allen, Penny Edwards	47	Western
5134	Honeychile (C)	Oct. 29 '51	Judy Canova, Eddie Foy, Jr.	96	Comedy

## REPUBLIC (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5105	Sea Hornet	Nov. 6 '31	Rod Cameron, Adele Mara	84	Melodrama
5139	Street Bandits	Nov. 15 '31	Penny Edwards, Robert Clarke	84	Melodrama
5063	Desert of Lost Men, The	Nov. 19 '31	Allan Rocky Lane, Mary Ellen Kay	84	Western
5188	Wild Blue Yonder	Dec. 5 '31	Wendell Corey, Vera Ralston	95	Drama
5132	Pals of the Golden West	Dec. 15 '31	Roy Rogers, Dale Evans	48	Western
5032	Storm Bound	Dec. 15 '31	Penelope Dowling, Andrea Checchi	60	Drama
5131	Woman in the Dark	Jan. 15 '32	Penny Edwards, Ross Elliott	49	Melodrama
5046	Captive of Billy the Kid	Jan. 22 '32	Allan Rocky Lane	84	Western
5044	Lady Possessed, A	Jan. 26 '32	James Mason, June Haver	87	Drama
5141	Colorado SUNDOWN	Feb. 8 '32	Rex Allen, Mary Ellen Kay	67	Western
5142	Last Musketeer, The	Mar. 1 '32	Rex Allen, Mary Ellen Kay	67	Western
5171	Leadville Gunslinger	Mar. 22 '32	Allan Rocky Lane	84	Western
5122	Oklahoma Annie (C)	Mar. 24 '32	Judy Canova, John Russell	80	Western
5175	Fishless Samaras, The	Apr. 1 '32	Estelita Rodriguez, Robert Clarke	86	Comedy
5129	Border Saddlemates	Apr. 15 '32	Rex Allen	87	Western
5105	Hoodlum Empire	Apr. 15 '32	Brian Donlevy, Claire Trevor	98	Melodrama
5069	Wild Horse Ambush	Apr. 15 '32	Michael Chapin, Eilene Janssen	84	Western
5128	Gobs and Gals	May 1 '32	Bernard Bros., Cathy Downs	86	Comedy
5172	Black Hills Ambush	May 20 '32	Allan Rocky Lane	84	Western
5129	Bal Tabarin	June 1 '32	Muriel Lawrence, William Ching	84	Musical
5106	I Dream of Jeanie (C)	June 15 '32	Ray Middleton, Muriel Lawrence	90	Drama
5173	Thundering Caravans	July 20 '32	Allan Rocky Lane	84	Western
5144	Old Oklahoma Plains	July 25 '32	Rex Allen	68	Western
5107	Woman of the North Country (C)	Aug. 20 '32	Ruth Hussey, Rod Cameron	90	Drama
	Desperados, Outpost		Allan Rocky Lane		Western
	Fair Wind to Java		Fred MacMurray, Vera Ralston		Melodrama
	Lady Wants Mink (C)		Ruth Hussey, Dennis O'Keefe		Comedy
	Quiet Man, The (C)		John Wayne, Maureen O'Hara	129	Comedrama
	Ride the Man Down		Brian Donlevy, Forrest Tucker		Western
	South Pacific Trail		Rex Allen		Western
	Thunderbirds		Mona Freeman, John Barrymore, Jr.		Drama
	Toughest Man in Tombstone (C)		Vaughn Monroe, Joan Leslie		Western
	Tropical Heat Wave		Estellita, Robert Hutton		Comedy
	WAC from Walla Walla		Judy Canova, Stephen Dunne		Comedy

## RKO RADIO

261	Flying Leathernecks (C)	Aug. 28 '31	John Wayne, Robert Ryan	102	Drama
261	Drums in the Deep South (C)	Sept. 31	James Craig, Barbara Payton	76	Drama
262	On the Loose	Sept. 31	Joan Evans, Robert Arthur	81	Drama
266	Behave Yourself	Sept. 22 '31	Shelley Winters, Farley Granger	81	Comedrama
267	Slaughter Trail (C)	Sept. 20 '31	Brian Donlevy, Virginia Grey	78	Western
283	Blue Veil, The	Oct. 31	Jane Wyman, Charles Laughton	114	Drama
269	Hot Lead	Oct. 31	Tim Holt, Jean Dixon	80	Western
212	Whip Hand	Oct. 31	Elliot Reed, Lucene Tuttle	82	Western
208	Jungle of Chang	Nov. 31	Stan Documentary	87	Adventure
210	Racket, The	Nov. 31	Robert Mitchell, Elizabeth Scott	88	Musical
264	Two Tickets to Broadway (C)	Nov. 31	Tony Martin, Janet Leigh	100	Comedy
211	Double Dynamite	Dec. 31	Frank Sinatra, Jane Russell	80	Comedy
216	Overland Telegraph	Dec. 31	Tim Holt, Richard Martin	88	Western
218	Girl in Every Port, A	Jan. 32	Groucho Marx, Marie Wilson	84	Comedy
215	I Want You	Jan. 32	Dana Andrews, Dorothy McGuire	103	Drama
251	On Dangerous Ground (formerly Dark Highway)	Jan. '32	Ida Lupino, Robert Ryan	82	Melodrama
265	Tembo (C)	Jan. '32	Howard Hills and Wild Animals	80	Adventure
220	At Swords Point (C)	Feb. '32	Cornel Wilde, Maureen O'Hara	81	Adventure
287(R)	Cat People, The	Feb. '32	Simone Simon, Kent Smith	73	Mystery
266(R)	Hunchback of Notre Dame, The	Feb. '32	Charles Laughton, Maureen O'Hara	117	Drama

## 20th CENTURY-FOX (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
141	Elopement	Dec. '31	Clifton Webb, Ann Francis	82	Comedy
140	Fixed Bayonets	Dec. '31	Michael O'Shea, Richard Baschart	72	Drama
139	Girl on the Bridge	Dec. '31	Hugo Haas, Beverly Michaels	77	Drama
142	I'll Never Forget You (C)	Dec. '31	Tyrone Power, Ann Blythe	90	Drama
205	Decision Before Dawn	Jan. '32	Richard Baschart, Gary Merrill	119	Drama
202	Japanese War Bride	Jan. '32	Shirley Yamaguchi, Don Taylor	91	Melodrama
201	Model and the Marriage Broker	Jan. '32	Jeanne Crain, Thelma Ritter	103	Comedy
203	David and Bathsheba (C)	Feb. '32	Gregory Peck, Susan Hayward	116	Drama
204	Phone Call From a Stranger	Feb. '32	Shelley Winters, Gary Merrill	96	Drama
207	Red Shoes of Montana (C)	Feb. '32	Richard Widmark, Constance Smith	95	Drama
208	5 Fingers	Mar. '32	James Mason, Danielle Darrieux	108	Drama
209	Return of the Texan	Mar. '32	Dale Robertson, Joanne Dru	88	Adventure
211	Viva Zapata!	Mar. '32	Marlon Brando, Jean Peters	113	Drama
212	Pride of St. Louis	Apr. '32	Dan Dailey, Joanne Dru	93	Comedy
210	Rose of Cimarron (C)	Apr. '32	Jack Butler, Mala Powers	72	Western
213	With a Song in My Heart (C)	Apr. '32	Susan Hayward, David Wayne	117	Musical
215	Belles on Their Toes (C)	May '32	Jeanne Crain, Myrna Loy	89	Comedy
215(R)	Laura	May '32	Gene Tierney, Dana Andrews	88	Drama
216	Outcasts of Poker Flat	May '32	Humphrey Bogart, Ethel Barrymore	88	Drama
216	Outcasts of Poker Flat	May '32	Dale Robertson, Anne Baxter	81	Drama
253(R)	This Above All	May '32	Tyrone Power, Joan Fontaine	110	Drama
217	Kangaroo (C)	June '32	Maureen O'Hara, Peter Lawford	84	Drama
219	Lydian Bailey (C)	June '32	Dale Robertson, Anne Francis	89	Drama
255(R)	Leave Her to Heaven (C)	June '32	Gene Tierney, Cornel Wilde	110	Drama
256(R)	Rains Came, The	June '32	Myrna Loy, Tyrone Power	95	Drama
218	Lady in the Iron Mask (C)	July '32	Louis Hayward, Patricia Medina	78	Adventure
220	Wait 'Til the Sun Shines, Nellie (C)	July '32	Jean Peters, Hugh Marlowe	108	Comedrama
221	We're Not Married	July '32	Ginger Rogers, David Wayne	85	Comedy
222	Diplomatic Courier	July '32	Tyrone Power, Patricia Neal	97	Drama
257(R)	To the Shores of Tripoli (C)	July '32	John Payne, Maureen O'Hara	86	Drama
258(R)	Black Swan (C)	July '32	Tyrone Power, Maureen O'Hara	85	Drama
223	Dreamboat	Aug. '32	Clifton Webb, Ginger Rogers	83	Comedy
224	Don't Bother to Knock	Aug. '32	Marlyn Monroe, Richard Widmark	76	Comedy
225	Les Miserables	Aug. '32	Michael Rennie, Debra Paget	104	Drama
226	What Price Glory (C)	Aug. '32	James Cagney, Dan Dailey	111	Drama
	Lure of the Wilderness (C)	Sept. '32	Jean Peters, Jeffrey Hunter	92	Melodrama
	Monkey Business	Sept. '32	Cary Grant, Marilyn Monroe	92	Comedy
	O'Henry's Full House	Sept. '32	All Star Cast		Drama
	My Wife's Best Friend	Oct. '32	Anne Baxter, Macdonald Carey		Comedrama
	Steel Trap	Oct. '32	Joseph Cotten, Teresa Wright		Melodrama
	Way of a Gaucho (C)	Oct. '32	Gene Tierney, Rory Calhoun		Western
	Bloodhounds of Broadway (C)	Nov. '32	Mitzi Gaynor, Scott Brady		Comedy
	Night Without Sleep	Nov. '32	Gary Merrill, Linda Darnell		Drama
	Pony Soldier (C)	Nov. '32	Tyrone Power, Cameron Mitchell		Drama
	Thief of Venice	Nov. '32	Maria Montez, Paul Christian		Drama
	Something for the Birds	Dec. '32	Victor Mature, Patricia Neal		Comedy
	Stars and Stripes Forever (C)	Dec. '32	Clifton Webb, Ruth Hussey		Musical
	Top Man	Dec. '32	Richard Widmark, Joanne Dru		Comedrama
	Snows of Kilimanjaro (C)	Spec.	Gregory Peck, Susan Hayward		Drama
	Down Among the Sheltering Palms (C)		William Lundigan, Mitzi Gaynor		Musical
	Farmer Takes a Wife (C)		Petty Grable, Dale Robertson		Musical
	Girl Next Door, The (C)		Jane Haver, Dan Dailey		Comedrama
	Golden Condo, The (C)		Cornel Wilde, Constance Smith		Drama
	I Don't Care Girl, The (C)		Mitzi Gaynor, David Wayne		Musical
	Sinners (C)		Marlyn Monroe, Joseph Cotten		Melodrama
	Powder River (C)		Rory Calhoun, Jean Peters		Western
	Ruby Gentry		Jennifer Jones		Drama
	Tonight We Sing (C)		David Wayne, Ezio Pinza		Musical

# RKO RADIO (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
217	Las Vegas Story	Feb. '52	Jane Russell, Victor Mature	88	Drama
218	Mr. Belvedere Rings the Bell	Feb. '52	Clifton Webb, Maureen O'Sullivan	86	Musical
219	Trail Guide	Feb. '52	Tim Holt	83	Fair Tale
220	Pace That Thrills	Mar. '52	Bill Williams, Carla Balenda	63	Western
221	Rancho Notorious	Mar. '52	Marlene Dietrich, Arthur Kennedy	63	Melodrama
222	Rashomon (Japanese)	Mar. '52	Toshiro Mifune, Machiko Kyo	86	Drama
223	Road Agent	Mar. '52	Tim Holt, Norine Nash	60	Western
224	Whispering Smith vs. Scotland Yard	Mar. '52	Richard Carlson, Greta Gynt	77	Melodrama
225	Body Snatchers	Apr. '52	Boris Karloff, Bela Lugosi	78	Horror
226	I Walked With a Zombie	Apr. '52	Frances Dee, Tom Conway	69	Horror
227	Macao	Apr. '52	Tim Holt, Richard Martin	80	Drama
228	Target	Apr. '52	Tim Holt, Richard Martin	60	Western
229	Tarzan's Savage Fury	May '52	Lex Barker, Dorothy Hart	80	Adventure
230	Desert Passage	May '52	John Dixon	86	Western
231	Faithful Clive, The (Israel)	May '52	Jamie Smith, John Slater	81	Drama
232	Half-Breed (C)	May '52	Fay Wray, Bruce Cabot	100	Horror
233	King of the Ring	May '52	Dennis O'Keefe, Margo	46	Horror
234	Leopard Man, The	May '52	Charles McGraw, Marie Windsor	70	Melodrama
235	Narrow Margin	May '52	Jennifer Jones, David Farrar	82	Drama
236	Wild Heart, The (C)	July '52	Richard Todd, Joan Rice	84	Drama
237	Big Sky, The	Aug. '52	Kirk Douglas, Elizabeth Threlk	110	Western
238	One Minute to Zero	Aug. '52	Robert Mitchum, Ann Blyth	105	Drama
239	Sudden Fear	Aug. '52	Joan Crawford, Jack Palance	110	Comedy
240	Look Who's Laughing	Aug. '52	Lucille Ball, Edgar Bergen	110	Comedy
241	Too Many Girls	Aug. '52	Lucille Ball, Desi Arnaz	110	Comedy
242	Under the Red Sea	Sept. '52	Documentary		Docu.
243	Annie Oakley	Sept. '52	Barbara Stanwyck, Preston Foster		Western
244	Allegany Uprising	Sept. '52	John Wayne, Claire Trevor		Western
245	No Time for Flowers	Oct. '52	Vivica Lindfors, Paul Christian		Comedy
246	Androcles and the Lion		Jean Simmons, Alan Young		Drama
247	Beautiful But Dangerous		Jean Simmons, Robert Mitchum		Drama
248	Beware, My Lovely		Ida Lupino, Robert Ryan		Drama
249	Blackboard the Pirate (C)		Linda Darnell, Robert Newton		Melodrama
250	Difference, The		Edmond O'Brien, Frank Lovejoy		Melodrama
251	Face to Face		James Mason, Robert Preston		Drama
252	Hans Christian Andersen (C)		Danny Kaye, Farley Granger		Musical
253	Jet Pilot (C)		John Wayne, Janet Leigh		Melodrama
254	Lusty Men, The		Susan Hayward, Robert Mitchum		Drama
255	Montana Belle (C)		Jane Russell, George Brent		Western
256	Murder		Robert Mitchum, Jean Simmons		Melodrama
257	Three Thousand A.D.		Margaret Field, Robert Clarke		Adventure

# 20th CENTURY-FOX

125	Meet Me After the Show (C)	Aug. '51	Betty Grable, MacDonald Carey	86	Musical
126	Mr. Belvedere Rings the Bell	Aug. '51	Clifton Webb, Maureen O'Sullivan	86	Musical
127	Secret of Santa Vittoria, The	Aug. '51	Edith Barrymore, Glenn Ford	83	Drama
128	Day the Earth Stood Still, The	Sept. '51	Michael Rennie, Patricia Neal	92	Drama
129	Millions for Christy, A	Sept. '51	Fred MacMurray, Eleanor Parker	91	Comedy
130	People Will Talk	Sept. '51	Carol Grant, Jean Crain	110	Comedy
131	Desert Fox, The	Oct. '51	James Mason, Jessica Tandy	84	Drama
132	Journey Into Light	Oct. '51	Stanley Hagen, Vivica Lindfors	87	Drama
133	Love Nest	Oct. '51	William Lundigan, Jane Haver	84	Comedrama
134	No Highway in the Sky (formerly No Highway)	Oct. '51	James Stewart, Marlene Dietrich	84	Drama
135	Anne of the Indies (C)	Nov. '51	Jean Peters, Louis Jourdan	81	Drama
136	Let's Make It Legal	Nov. '51	Claudette Colbert, MacDonald Carey	77	Comedy
137	Golden Girl (C)	Nov. '51	Mitzi Gaynor, Dale Robertson	100	Musical

(Continued at top of page above)

# UNITED ARTISTS

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
217	Pardon My French (French)	Aug. 10 '51	Marie Osmond, Paul Henreid	81	Drama
218	Four in a Jeep (S-Su)	Aug. 17 '51	Vivica Lindfors, Ralph Meeker	87	Comedy
219	New Mexico	Aug. 24 '51	Lee Remick, Marilyn Maxwell	76	Western
220	St. Benny the Dip	Aug. 24 '51	Dick Haymes, Nina Foch	40	Comedy
221	Two Girls and a Guy	Aug. 31 '51	Janis Paige, Robert Alda	77	Comedrama
222	Obsessed (Brit.)	Sept. 7 '51	Janis Paige, Robert Alda	77	Drama
223	Well, Th	Sept. 10 '51	Henry Morgan, Barry Kelly	85	Drama
224	Gold Raiders	Sept. 10 '51	George O'Brien, Sheila Ryan	85	Drama
225	My Darling Clementine	Sept. 21 '51	Douglas Fairbanks, Jr.; Y. Danlan	76	Comedy
226	Red Shoes, The (C) (Brit.)	Oct. 1 '51	Anton Wallbrook, Moira Shearer	133	Drama
227	Hotel Sahara (Brit.)	Oct. 1 '51	Yvonne De Carlo, Roland Culver	87	Comedy
228	Mr. Peck-A-Boo (French)	Oct. 21 '51	Bourvil, Jean Greenwood	74	Comedy
229	Fort Brannan's School Days (Brit.)	Nov. 2 '51	John Howard Davis, Robert Newton	95	Drama
230	Tom Doone	Nov. 2 '51	Dane Clark, Tracy Roberts	81	Western
231	Christmas Carol, A (Brit.)	Nov. 30 '51	Alastair Sim, Kathleen Harrison	84	Drama
232	Big Night, The	Dec. 7 '51	John Barrymore, Jr.; Joan Lorring	74	Drama
233	Chicago Calling	Jan. 11 '52	Dan Duryea, Mary Anderson	74	Drama
234	Lady Says No, The	Jan. 14 '52	David Niven, Joan Caulfield	89	Comedy
235	Another Man's Poison	Jan. 16 '52	Lettie Davis, Gary Merrill	89	Drama
236	Cloudburst	Jan. 31 '52	Robert Preston, Elizabeth Sellers	83	Drama
237	Buffalo Bill in Tomahawk Territory	Feb. 8 '52	Clayton Moore, Slim Andrews	66	Western
238	River, The (C)	Feb. 15 '52	Adrienne Corri, Radha	99	Drama
239	One Big Affair	Feb. 22 '52	Dennis O'Keefe, Evelyn Keyes	80	Drama
240	Green Glove, The	Feb. 28 '52	Glenn Ford, Geraldine Brooks	88	Drama
241	Tale of Five Women, A (Ital.)	Mar. 7 '52	Bonar Colleano, Gina Lollobrigida	86	Comedrama
242	Muliny (C)	Mar. 14 '52	Patric Knowles, Angela Lansbury	77	Drama
243	Royal Journey (C) (Can.)	Mar. 15 '52	Documentary		Docu.
244	African Queen (C)	Mar. 21 '52	Humphrey Bogart, K. Hepburn	104	Adventure
245	Strange World	Mar. 28 '52	Angelica Hauff, Alexandro Carlo	85	Adventure
246	Captive City	Apr. 11 '52	John Forsythe	91	Drama
247	Without Warning	May 8 '52	Adam Williams, Meg Randall	75	Melodrama
248	Red Planet Mars	May 15 '52	Peter Groves, Andrea King	87	Adventure
249	Fighter, The	May 25 '52	Richard Conte, Vanessa Brown	76	Adventure
250	(R) Red River	May 25 '52	John Wayne, Montgomery Clift	127	Western
251	(R) Tulsa (C)	June 6 '52	Susan Hayward, Robert Preston	89	Drama
252	Tales of Hoffmann (C) (Brit.)	June 13 '52	Moira Shearer, Robert Helpmann	136	Opera-Ballet
253	Confidence Girl	June 20 '52	Tom Conway, Hillary Brooke	81	Melodrama
254	Outcast of the Islands (Brit.)	July 18 '52	Trevor Howard, Ralph Richardson	93	Drama
255	Actors and Sin	July 30 '52	Edward G. Robinson, Marsha Hunt	85	Drama
256	High Noon	July 30 '52	Gary Cooper, Grace Kelly	85	Drama
257	Island of Desire (C)	Aug. 4 '52	Linda Darnell, Tab Hunter	93	Drama
258	Park Row	Aug. 12 '52	Gene Evans, Mary Welch	83	Drama
259	Cry, the Beloved Country	Aug. 22 '52	Canada Lee, Sidney Pollier	96	Drama
260	Encounter		Paul Muni, Vittoria Manunta		Drama
261	Glass Wall, The		Vittorio Gassman, Gloria Grahame		Drama
262	Kansas City 1-1-7		John Payne, Colleen Gray		Drama
263	(R) Lady Vanishes, The		Michael Redgrave, M. Lockwood		Mystery
264	Limelight		Claire Bloom, Charles Chaplin		Drama
265	Planter's Wife, The		Claudette Colbert, Michael Redgrave		Drama
266	King, The		Gerard Mohr, Rita Moreno		Drama
267	Thief, The		Ray Milland, Rita Moreno		Drama
268	Untamed Women		Lyle Talbot, Doris Herwick		Adventure

# UNIVERSAL-INTERNATIONAL

138	Iron Man, The	Aug. '51	Stephen McNelly, Evelyn Keyes	82	Drama
139	Mark of the Renegade (C)	Aug. '51	Ricardo Montalban, Cyd Charisse	81	Drama
140	Little Egypt (C)	Sept. '51	Mark Stevens, Rhonda Fleming	82	Comedrama
141	Thunder on the Hill	Sept. '51	Claudette Colbert, Ann Blyth	84	Drama

(Continued at top of page above)

## UNIVERSAL-INTERNATIONAL (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
132	You Never Can Tell	Sept. '51	Dick Powell, Peggy Dow	78	Drama
134	Golden Horde, The (C)	Oct. '51	Ann Bylth, David Farrar	77	Drama
136	Lady From Texas, The (C)	Oct. '51	Howard Duff, Mona Freeman	78	Comedy
138	Reunion in Rome	Oct. '51	Mark Stevens, Peggy Dow	79	Drama
201	Cave of the Outlaws, The (C)	Nov. '51	Macdonald Carey, Alexis Smith	75	Drama
202	Lady Pays Off, The	Nov. '51	Linda Darnell, Stephen McNally	86	Drama
203	Raging Tide, The	Nov. '51	Shelley Winters, Richard Conte	83	Drama
204	Strange Door, The	Dec. '51	Charles Laughton, Boris Karloff	81	Melodrama
206	Weekend with Father	Dec. '51	Van Heflin, Patricia Neal	83	Drama
208	Bright Victory	Jan. '52	Arthur Kennedy, Peggy Dow	97	Drama
213	Climax Kid, The (C)	Jan. '52	Audie Murphy, Beverly Tyler	84	Western
211	Finder's Keepers	Jan. '52	Tom Ewell, Julia Adams	74	Comedy
207	Flame of the River (C)	Jan. '52	Maureen O'Hara, Jeff Chandler	79	Drama
212	Band of Angels (C)	Feb. '52	Maureen O'Hara, Arthur Kennedy	91	Western
205	Here Come the Nelsons	Feb. '52	Ozcie Nelson, Harriet Nelson	76	Comedy
214	Flash and Fury (for Hear No Evil)	Feb. '52	Frank Sinatra, Shelley Winters	88	Musical
215	Steel Town (C)	Mar. '52	Tony Curtis, Mona Freeman	85	Drama
209	Treasure of Lost Canyon (C)	Mar. '52	Ann Sheridan, John Lund	85	Drama
217	Battle at Apache Pass (C)	Apr. '52	William Powell, Julia Adams	81	Adventure
216	Ma and Pa Kettle at the Fair	Apr. '52	Marjorie Main, Percy Kilbride	85	Western
219	Branco Buster (C)	May '52	John Lund, Scott Brady	86	Western
218	No Room for the Groom	May '52	Tony Curtis, Piper Laurie	84	Comedy
221	Red Ball Express	May '52	Jeff Chandler, Alex Nicol	84	Drama
223	Just Across the Street	June '52	Anthony Steel, Dinah Sheridan	79	Comedy
222	Scarlet Angel (C)	June '52	Ann Sheridan, John Lund	81	Drama
224	Francis Goes to West Point	July '52	Yvonne De Carlo, Rock Hudson	81	Comedy
226	Has Anybody Seen My Gal? (C)	July '52	Donald O'Connor, Lori Nelson	89	Comedy
225	Sally and Saint Anne	July '52	Piper Laurie, Charles Coburn	90	Comedrama
227	World in His Arms, The (C)	Aug. '52	Gregory Peck, Ann Bylth	104	Drama
229	Duel at Silver Creek, The (C)	Aug. '52	Audie Murphy, Faith Domergue	77	Drama
230	Untamed Frontier (C)	Sept. '52	Joseph Cotten, Shelley Winters	76	Comedy
231	Son of All Baha (C)	Sept. '52	Tony Curtis, Piper Laurie	75	Drama
232	Bonzo Goes to College	Sept. '52	Edmund Gwenn, Maureen O'Sullivan	75	Comedy
233	Willie and Joe Back at the Front	Oct. '52	Jeff Chandler, Scott Brady	86	Melodrama
234	Yankee Buccaneer (C)	Oct. '52	Robert Ryan, Julia Adams	86	Western
235	It Grows on Trees	Nov. '52	Irene Dunne, Dean Jagger	86	Comedy
236	Because of You	Nov. '52	Loretta Young, Jeff Chandler	86	Comedy
237	Balder's The (C)	Nov. '52	Richard Conte, Viveca Lindfors	86	Drama
238	Animal All Flags (C)	Dec. '52	Errol Flynn, Maureen O'Hara	86	Western
239	Black Castle, The	Dec. '52	Stephen McNally, Richard Greene	86	Drama

Cattle Kate (C)	Alex Nicol, Maureen O'Hara	Drama
Desert Legion (C)	Robert Ryan, Mala Powers	Drama
Francis Covers the Big Town	Alan Ladd, Arlene Dahl	Comedy
Great Companions, The (C)	Donald O'Connor, Nancy Guild	Comedy
Lawless Breed (C)	Dan Dailey, Diana Lynn	Musical
Lone Hand (C)	Rock Hudson, Julia Adams	Western
Ma and Pa Kettle Go to Paris	Joel McCrea, Barbara Hale	Western
Ma and Pa Kettle at Waliki	Marjorie Main, Percy Kilbride	Comedy
Man's Country, A (C)	Maureen O'Hara, Percy Kilbride	Comedy
Mississippi Gambler (C)	Audie Murphy, Susan Cabot	Drama
Seminole (C)	Tyrone Power, Piper Laurie	Drama
Vermilion O'Toole	Rock Hudson, Barbara Hale	Drama
	Ann Sheridan	Drama

## U-I Special Films Division

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
281	Browning Version, The	Oct. '51	Michael Redgrave, Jean Kent	96	Drama
280	Lavender Hill Mob, The	Oct. '51	Alec Guinness, Stanley Holloway	82	Comedy
283	Pool of London	Nov. '51	Bonar Colleano, Rene Asherson	85	Drama
282	Man in the White Suit, The	Apr. '52	Alec Guinness, Joan Greenwood	83	Comedy
283	Island Rescue	June '52	David Niven, Eileen Johns	87	Comedy
	Stranger in Between, The		Dirk Bogarde, Elizabeth Sellers	88	Drama

## WARNER BROTHERS

030	Captain Horatio Hornblower (C)	Aug. 11 '51	Gregory Peck, Virginia Mayo	117	Drama
101	Jim Thorpe—All American	Sept. 1 '51	Burt Lancaster, Phyllis Thaxter	107	Drama
102	Force of Arms	Sept. 15 '51	William Holden, Nancy Olson	100	Drama
103	Tomorrow Is Another Day	Sept. 22 '51	Ruth Roman, Steve Cochran	90	Drama
105	Painting the Clouds with Sunshine (C)	Oct. 10 '51	Dennis Morgan, Virginia Mayo	87	Musical
106	Come Fill the Cup	Oct. 20 '51	James Cagney, Phyllis Thaxter	113	Drama
107	Close to My Heart	Nov. 3 '51	Ray Milland, Gene Tierney	90	Drama
108	Tanks Are Coming, The	Nov. 17 '51	Steve Cochran, Marie Aldon	90	Drama
109	Starlift	Dec. 1 '51	All-Star Cast	103	Musical
110 (R)	Capital Blood	Dec. 15 '51	Errol Flynn, Olivia de Havilland	101	Drama
111	Distant Drums (C)	Dec. 29 '51	Gary Cooper, Robert Barrat	101	Drama
112	I'll See You in My Dreams	Jan. 12 '52	Doris Day, Frank Lovejoy	110	Musical
113	Room for One More	Jan. 26 '52	Cary Grant, Betsy Drake	97	Drama
114	This Woman Is Dangerous	Feb. 23 '52	Jean Crawford, Dennis Morgan	92	Drama
115	Retreat, Hell!	Feb. 23 '52	Richard Carlson, Frank Lovejoy	95	Drama
116	Bugles in the Afternoon (C)	Mar. 22 '52	Ray Milland, Helena Carter	85	Drama
104	Streets of San Francisco	Mar. 29 '52	Vicki Dougan, Patricia Wymore	122	Drama
117	Big Town, The (C)	Apr. 12 '52	Abbott and Costello	89	Drama
118	Jack and the Beanstalk (C)	Apr. 19 '52	Steve Cochran, Sherry Jackson	78	Comedy
119	Love and the Horse, The (C)	Apr. 19 '52	Errol Flynn, Ruth Roman	89	Drama
120	Man of Mar	May 3 '52	Yvonne de Carlo, Joel McCrea	89	Drama
121	San Francisco Story	May 17 '52	Gordon MacRae, Eddie Bracken	84	Musical
122	About Face (C)	June 14 '52	Randolph Scott, Lucille Norman	87	Western
123	Three for Bedroom C (C)	June 21 '52	Glenn Swann, James Warren	74	Comedy
124	Winning Team, The	June 28 '52	Doris Day, Ronald Reagan	98	Drama
125	She's Working Her Way Through College (C)	July 12 '52	Virginia Mayo, Ronald Reagan	101	Musical
129	Story of Will Rogers (C)	July 26 '52	Jane Wyman, Will Rogers, Jr.	109	Comedy
130	Where's Charlie? (C)	Aug. 16 '52	Ray Bolger, Allyn McBride	97	Comedy
131	Big Jim McLain	Aug. 16 '52	John Wayne, Sandra Blake	97	Drama
132	Man Behind the Gun (C)	Sept. 13 '52	Randolph Scott, Patricia Wymore	97	Western
133	Crimson Pirate (C)	Sept. 27 '52	Burt Lancaster, Eva Bartok	104	Drama
134	Miracle of Our Lady of Fatima (C)	Oct. 11 '52	Gilbert Roland, Angela Clark	102	Drama

April in Paris (C)	Ray Bolger, Doris Day	Musical
Desert Song, The (C)	Gordon MacRae, Kathryn Grayson	Musical
Iron Mistress, The (C)	Alan Ladd, Virginia Mayo	Drama
Meet Captain Kidd	Abbott & Costello	Comedy
Sprigatold Rifle (C)	Gary Cooper, Phyllis Thaxter	Drama
Top Secret	Conrad Wilde, Phyllis Thaxter	Drama



# OTHER PICTURES IN RELEASE

Title	Distributor	Running Time	Type
Adventure, The (Brit.)	Classic	101	Drama
Affair Blum (Ger.)	Central	107	Drama
Affairs of a Model (Swd.)	Union	80	Comedy
Actator, The (Brit.)	Four Cont.	85	Drama
Alice in Wonderland (C) (Fr.)	Souvaline	83	Fantasy
Amazing Mon. Fabre (Fr.) (Eng. Dial.)			
Angel (Fr. & Ital.)	Meadow	90	Drama
Angel and Sinner (Fr.)	Scalera	95	Drama
Angel with the Trumpet (Br.)	A.F.E.	98	Drama
Angelo (Ital.)	Snader	95	Drama
Anna (Ital.)	Snader	111	Drama
Another Shore (Br.)	Lux	77	Comedy
Ape Man (R)	L.R.O.	66	Horror
Appointment With Crime (Br.)	Savoy	60	Horror
Arizona Raiders (R)	Four Cont.	90	Melodrama
Bad Lord Byron (Br.)	Favorite	60	Western
Bad Men of Nevada (R)	L.R.O.	85	Drama
Bad Men of Nevada (R)	Favorite	59	Western
Ballet Concert (Rus.)	Favorite	71	Western
Barber of Seville (Ital.)	Burstin	85	Drama
Barber of Seville (Ital.)	Artkino	55	Dance
Beauty of the Beast (Fr.)	Excelsior	105	Opera
Beauty of the Devil (Fr.)	Lopert	87	Fantasy
Before Him All Rome Trembled (Ital.)	Davis	114	Drama
Behind Closed Shutters (Ital.)	Continental	104	Drama
Bela Lugosi Meets a Brooklyn Gorilla	Lux	89	Drama
Beloved Vagabond (Fr.)	Realtor	74	Horror
Beltrami Ballade (German)	A.F.E.	90	Musical
Betrayer of Catherine the Great (Fr.)	Burstin	90	Comedy
Bicycle Thief (Ital.)	Hoffberg	82	Drama
Big Day, The (Fr.)	Burstin	89	Drama
Bitter Rice (Eng. Dial.)	Mayer-Kingley	73	Comedy
Bitter Springs (Br.)	Lux	93	Drama
Black Narcissus (C) (Br.)	Bel	73	Western
Blackmail (Br.)	Allied	91	Drama
Blanche Fury (Br.) (C)	Bel	73	Drama
Blithe Spirit (C) (Br.)	Classic	93	Drama
Blood and Fire (Swd.)	Classic	99	Comedy
Bonnie Prince Charlie (C) (Br.)	Oxford	93	Drama
Bountiful Summer (C) (Rus.)	Snader	93	Drama
Bowery Blitkrieg (R)	Snader	82	Comedy
Boys of the City (R)	Savoy	62	Comedy
Breakdown	Savoy	63	Comedy
Brief Encounter (Br.)	Realtor	77	Drama
Broken Vow (Ital.)	Allied	77	Drama
Buried Alive (Ital.)	Snader	86	Musical
Burma Victory (Br.) (R)	Toddy	66	Musical
Cabinet of Dr. Calligari (Ger.)	Snader	83	Drama
Casualty and Cleopatra (C) (Br.)	Film Renters	60	Drama
Caged Women (Swd.)	Allied	126	Drama
Call of the Blood (Br.)	Ellis	83	Drama
Canto ma Sottovase (Ital.)	Davis	93	Drama
Captain Blackjack (Br.)	Disinquinced	72	Drama
Captain Boycott (R) (Br.)	Continental	85	Musical
Captain from Kopenick (Ger.)	Classic	91	Drama
Carmen (Fr. & Ital.)	Astor	93	Drama
Carmen (Fr. & Ital.)	Braden	96	Comedy
Caught in the Foreign Legion (Fr.)	Snader	96	Musical
Chatterbox (Rus.) (Ital.)	Snader	100	Drama
Cherie (Fr.)	Commercial	84	Musical

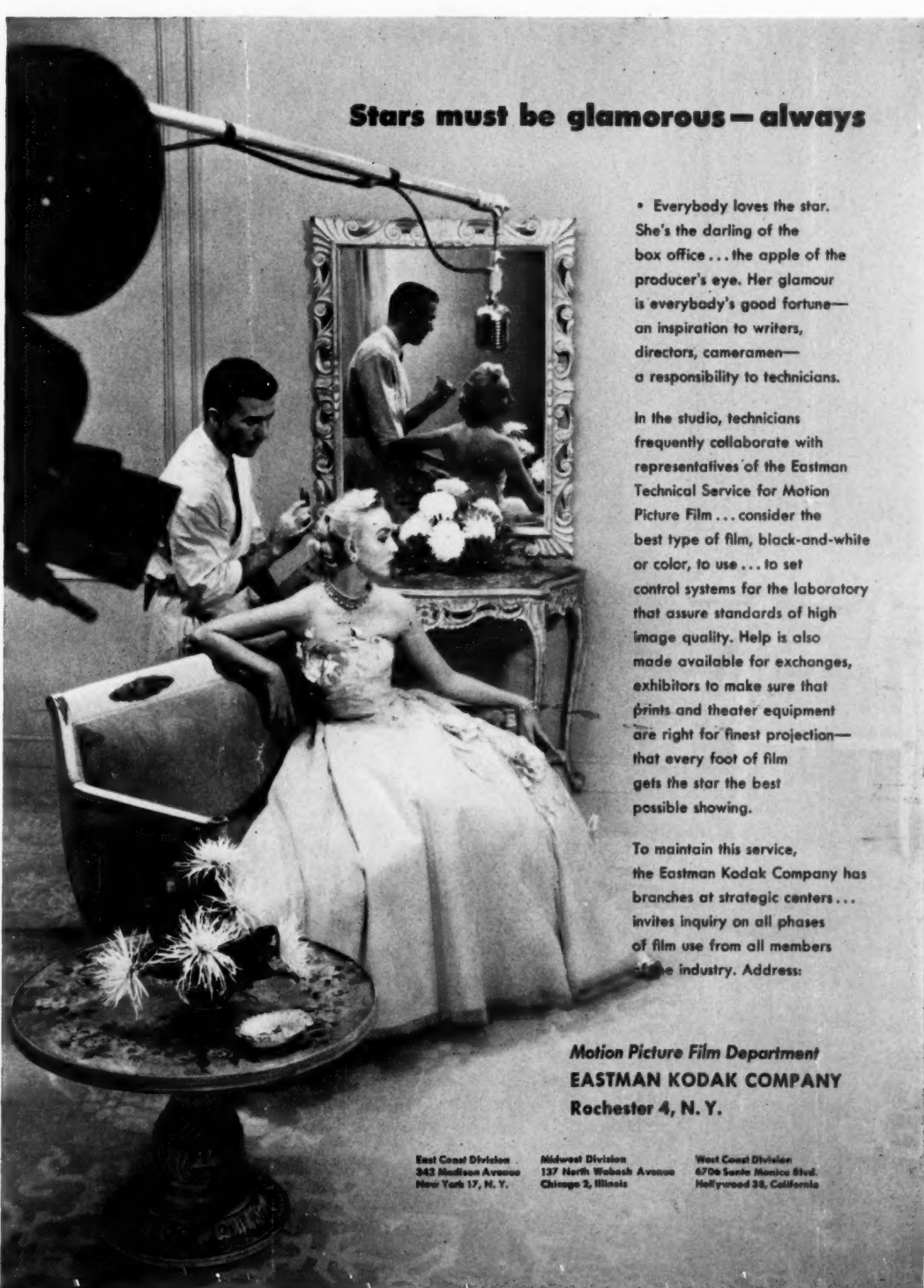
Title	Distributor	Running Time	Type
Girl with the Grey Eyes (Fr.)	Bellon-Foulke	100	Drama
Glass Mountain, The (Br.)	Schlaifer	90	Drama
Golem, The (Fr.)	Excelsior	85	Drama
Great Expectations (Br.)	Allied	118	Drama
Great John L., The (R)	Astor	96	Drama
Great Mr. Handel (C) (Br.)	L.R.O.	103	Musical
Green for Danger (Br.)	Allied	93	Drama
Gun Moll	Toddy	63	Drama
Hansman's Holiday (Br.)	L.R.O.	81	Drama
Hans Christian Andersen (Br.)	Hoffberg	82	Fantasy
Happiest Days of Your Life (Br.)	Peacemaker	81	Comedy
Harlem on the Prairie	Toddy	81	Musical
Headline (Br.)	English	76	Melodrama
Heart and Soul (Ital.)	Crest	90	Drama
Heavenly Waltz (Ger.)	Casino	93	Musical
Heart of a Nation (Fr.)	A.F.E.	95	Drama
Hell's Devils (R)	Ellis	72	Melodrama
Hell's Gateway (Canadian)	Bel	73	Drama
Her Panellid Door (Br.)	Souvaline	84	Drama
Hideout, The (Br.)	Snader	71	Drama
Hideout for Love (Fr.)	Lopert	80	Comedy
High Treason (Br.)	Peacemaker	90	Melodrama
His Harlem Wife	Toddy	73	Drama
History of Mr. Polly (Brit.)	L.R.O.	84	Comedy
Horsemen, The (Rus.) (C)	Artkino	101	Drama
Hue and Cry (Br.)	Fine Arts	82	Comedy
I Know Where I'm Going (Br.)	Allied	91	Drama
In the Circus Arena (Rus.) (C)	Artkino	120	Circus
Inheritance, The (Br.)	Fine Arts	85	Drama
Isle of Sinners (Fr.)	A.F.E.	90	Drama
It Happened in Europe (Hung.)	Lopert	94	Drama
Jacqueline Mischke (Br.)	Ellis	60	Comedy
Jalous Husband (Ital.)	Crest	86	Comedy
Jenny Lamour (Fr.)	Meadow	101	Drama
Joseph Schmidt Story (Ger.)	Davis	73	Operatic
Journey Together (Br.)	Film Renters	80	Melodrama
Katy's Love Affair (Br.)	Snader	90	Drama
Kid Monk Baroni	Realtor	90	Drama
King's Jester, The (Ital.)	Snader	95	Melodrama
Kisegna, Man of Africa (Br.) (C)	L.R.O.	81	Drama
La Ronde (Fr.)	Commercial	90	Comedy
La Vie De Boheme (Fr.)	Snader	90	Melodrama
Lady of Burlesque (R)	Astor	91	Comedy
Lady Panama (Fr.)	Disinquinced	97	Musical
Light Capades (R)	Union	157	Comedy
Lull Laugh, The (Ger.)	Film Renters	80	Drama
Laugh Pagliacci (Ital.)	Continental	83	Musical
Laughing Lady, The (C) (Br.)	Four Cont.	75	Operetta
Les Miserables (Ital.)	Lux	122	Drama
Let's Get Tough (R)	Savoy	62	Comedy
Let's Make Music (Ger.)	Casino	93	Musical
Life and Laughter (Br.)	Hoffberg	83	Comedy
Life Begins Tomorrow (Fr.)	Mayer-Kingley	81	Drama
Life Dances On (Fr.)	A.F.E.	80	Drama
Life in Venice (Ger.)	Casino	93	Musical
Life of Ferdinand Raimund (Ger.)	Casino	100	Musical
Lisbon Story (Br.)	Four Cont.	85	Drama
Love of a Clown (Ital.)	M.P. Sales	75	Operetta
Lovers of Verona (Fr.)	Souvaline	92	Musical
Loves of Don Juan, The (Ital.)	Snader	92	Melodrama
Lucia Di Lammermoor (Ital.)	Casino	107	Opera
Luzerna, Borgia (Br.)	Meadow	88	Drama
Mad About Opera (Ital.)	M. P. Sales	85	Musical
Mad Lover (R)	Astor	86	Drama

## OTHER PICTURES IN RELEASE (continued)

MOTION PICTURE HERALD, AUGUST 16, 1952

Title	Distributor	Running Time	Type	Title	Distributor	Running Time	Type	Title	Distributor	Running Time	Type
Madonna of the Seven Moons (Br.)	Allied	88	Drama	Paper Gallows (Br.)	Schlaifer	58	Melodrama	Springtime (Br.)	Four Cont.	77	Musical
Mary Seward (Yugo.)	Ellis	95	Fantasy	Paris 1900 (Fr.)	Mayer-Kingley	76	Docu'try	Stairway to Heaven (Br.)	Allied	103	Drama
Mamma (Ital.)	Continental	84	Musical	Paris Night (Fr.)	Discina	92	Musical	Stars Look Down (Br.)	Ellis	103	Drama
Man of the Forest (Br.)	Favorite	87	Western	Paris Waltz (Fr.)	Lux	97	Musical	Story of Tanya (Ital.)	Scalera	105	Musical
Man in the Dingley (Br.)	Scalera	71	Comedy	Passion for Life (Fr.)	Brandon	85	Comedy	Strange Ones, The (Fr.)	Mayer-Kingley	98	Drama
Manish on Wheels (Br.)	I.R.O.	70	Drama	Passion of Carmen (Fr.)	Film Renters	89	Drama	Strange Woman (Br.)	Astor	109	Drama
Manon (Fr.)	Discina	91	Drama	Passport to Pimpino (Br.)	Classic	72	Drama	Tabu	M. P. Sales	83	Docu'try
Maria du Port (Fr.)	Burstin	90	Drama	Path of Hope (Ital.)	Lux	104	Drama	Taming of Dolls, The (Br.)	Schlaifer	88	Comedy
Maria Louise (Fr.)	Burstin	90	Drama	Peddler and the Lady (H.)	Continental	92	Comedy	Taras Shevchenko (Russ.)	Arkhino	103	Drama
Marriage of Figaro (Ger.)	Central	100	Opera	Pennywhistle Blues (So. African)	Mayer-Kingley	82	Comedy	Tears of Blood (Ital.)	Crest	90	Drama
Marry Me (Br.)	Ellis	80	Comedy	Pineapple, H.M.S.	Commercial	70	Musical	Tenderfoot Goes West, A (R)	Hoffberg	65	Western
Masquerade Hill (Br.)	I.R.O.	72	Drama	Pinocchio (Fr.)	Hoffberg	70	Musical	Terror House (Br.)	Ellis	78	Drama
Maxime in Mayfair (Br.)	Reahart	97	Musical	Pitfall (Br.)	Classic	86	Drama	That Gang of Mine (Br.)	Savo	32	Comedy
Medium, The	Loport	87	Melodrama	Poison Pen (Br.)	Burstin	75	Drama	Third Time Lucky (Br.)	I. R. O.	87	Drama
Midnight Blondes (Br.)	Davis	70	Comedy	Prison Pen (Br.)	M. P. Sales	57	Drama	This Happy Breed (C) (Br.)	Allied	110	Drama
Mikado, The (C) (Br.)	Ellis	80	Comedy	Prison of Peace, The	Hallmark	111	Religious	This Light Is Ours (German)	Bel	80	Drama
Mill on the Po (Ital.)	Lux	92	Drama	Prize, The (Fr.)	Classic	78	Drama	This Was a Woman (Br.)	Ellis	99	Drama
Miners of the Dan (C) (Russ.)	Commercial	91	Drama	Quiet One, The	Toddy	75	Drama	Thunder Rock (Br.)	Casolaro	83	Opera
Misette (Fr.)	Arkhino	81	Comedy	Racket Doctor	Burstin	73	Drama	Time in the Sun (Mex.)	Brandon	60	Docu'try
Misole in Milan (Ital.)	Discina	102	Comedy	Rancher, The (Br.)	Film Renters	79	Docu'try	To the Last Man (Fr.)	Favorite	76	Western
Misole in Milan (Ital.)	Burstin	102	Comedy	Rap, The (Br.)	Film Renters	94	Drama	Tomorrow Is Too Late (Ital.)	Burstin	103	Drama
Misole in Milan (Ital.)	Lux	102	Comedy	Reluctant Widow, The (Br.)	Central	94	Drama	Tony Daws a Horse (Br.)	Fine Arts	90	Comedy
Misole in Milan (Ital.)	Savo	86	Comedy	Rendezvous with Tomorrow (Fr.)	Fine Arts	86	Comedrama	Torment (Swed.)	Oxford	88	Drama
Misole in Milan (Ital.)	Loport	102	Comedy	Resistance (Fr.)	Souvalne	102	Drama	Train of Events (Br.)	Fine Arts	80	Drama
Misole in Milan (Ital.)	Classic	110	Drama	Rigolotto (H.)	Continental	97	Opera	Tropic Fury (R)	Reahart	63	Melodrama
Misole in Milan (Ital.)	Toddy	75	Drama	Rome Eleven O'Clock (Ital.)	A. F. E.	110	Drama	True Glory	Film Renters	89	Docu'try
Misole in Milan (Ital.)	Arkhino	115	Musical	Room Upstairs (Fr.)	Loport	90	Drama	Twilight (Fr.)	A. F. E.	89	Drama
Misole in Milan (Ital.)	Davis	90	Drama	Roses from Tyrol (German)	Casino	102	Musical	Two Madonnas, The (Ital.)	Casolaro	89	Musical
Misole in Milan (Ital.)	Favorite	81	Drama	Saint and Sinners (Irish)	Burstin	90	Drama	Under the Olive Tree (Ital.)	Lux	107	Drama
Misole in Milan (Ital.)	Classic	95	Melodrama	Satan in Skirts (R)	Loport	82	Comedy	Under the Paris Sky (Fr.)	Discina	97	Drama
Misole in Milan (Ital.)	Astor	100	Drama	Savage Africa (R)	Astor	121	Drama	Vienna Melodies (German)	Casino	91	Musical
Misole in Milan (Ital.)	Savo	62	Comedy	School for Husbands (Br.)	Reahart	70	Melodrama	Wall of Death (Br.)	Favorite	62	Western
Misole in Milan (Ital.)	Souvalne	100	Docu'try	School for Sinners (Br.)	Hoffberg	72	Melodrama	Warning to Warnings (Br.)	Reahart	90	Drama
Misole in Milan (Ital.)	Arkhino	100	Docu'try	Secret Affair (Fr.)	Hoffberg	65	Drama	Waters of Love (Fr. & Ital.)	I. R. O.	105	Drama
Misole in Milan (Ital.)	Film Renters	82	Drama	Secret Flight (Br.)	Nayack	90	Drama	Ways of Love (Fr. & Ital.)	Bel	75	Drama
Misole in Milan (Ital.)	Toddy	82	Drama	Seven Days to Noon (Br.)	Union	71	Drama	Where Is Zaza? (Ital.)	Burstin	115	Dr. & Com
Misole in Milan (Ital.)	Classic	99	Drama	Seven Journeys (German)	Commercial	90	Drama	Whistle Stop (Br.)	Favorite	53	Western
Misole in Milan (Ital.)	Schlaifer	97	Drama	Seventh Veil, The (Br.)	M. K. D.	93	Drama	White Bird of the Jungle (R)	Casolaro	94	Musical
Misole in Milan (Ital.)	Classic	80	Melodrama	Sixtieth (Fr.)	Bel	84	Drama	White Hell of Pila-Pala (Swiss)	Classic	84	Drama
Misole in Milan (Ital.)	Nayack	90	Comedy	Simple Case of Money, A (Fr.)	Allied	93	Drama	Wicked Lady, The (Br.)	Union	80	Melodrama
Misole in Milan (Ital.)	Allied	108	Drama	Sing of Esther Walsley (Br.)	Davis	102	Drama	Winning the West (Br.)	Lux	98	Drama
Misole in Milan (Ital.)	Continental	90	Musical	Sin of Esther Walsley (Br.)	English	90	Musical	Woman Hater (Br.)	Allied	73	Western
Misole in Milan (Ital.)	Allied	115	Drama	Small Back Room (Br.)	Discina	80	Comedy	Woman of Bolshyn (Br.)	Favorite	69	Comedy
Misole in Milan (Ital.)	Lux	86	Comedy	Smart Angels (German)	Casino	98	Musical	Women to Woman (Br.)	Loport	94	Drama
Misole in Milan (Ital.)	Davis	82	Musical	Smart Back Room (Br.)	Reahart	94	Drama	Women Without Names (Ital.)	Loport	90	Drama
Misole in Milan (Ital.)	Film Renters	80	Comedy	Smugglers, The (R) (Br.)	Savo	86	Comedy	Wonder Boy, The (Br.)	Loport	83	Comedrama
Misole in Milan (Ital.)	Burstin	103	Drama	Somewhere in Berlin (German)	Scalera	85	Drama	Wooden Horse (Br.)	Scalera	88	Drama
Misole in Milan (Ital.)	Discina	94	Fantasy	Song of Dolores, The (Span.)	Astor	86	Drama	You Will Remember (Br.)	Snader	88	Drama
Misole in Milan (Ital.)	Central	102	Drama	Spider and the Fly, The (Br.)	Central	77	Drama	Young and the Damned, The (Mex.)	English	90	Musical
Misole in Milan (Ital.)	Crest	93	Drama		Lux	86	Musical	Young Surface (Br.)	Mayer-Kingley	82	Drama
Misole in Milan (Ital.)	Burstin	115	Drama		Bel	73	Drama		M. K. D.	89	Melodrama





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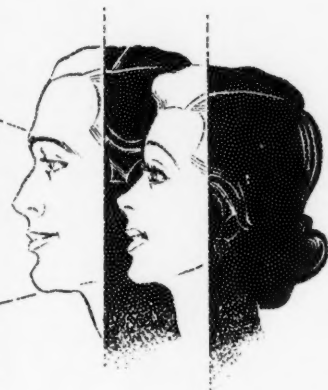
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